



Henry B. Wheatley

Ulrich Middeldorf



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James Ralph

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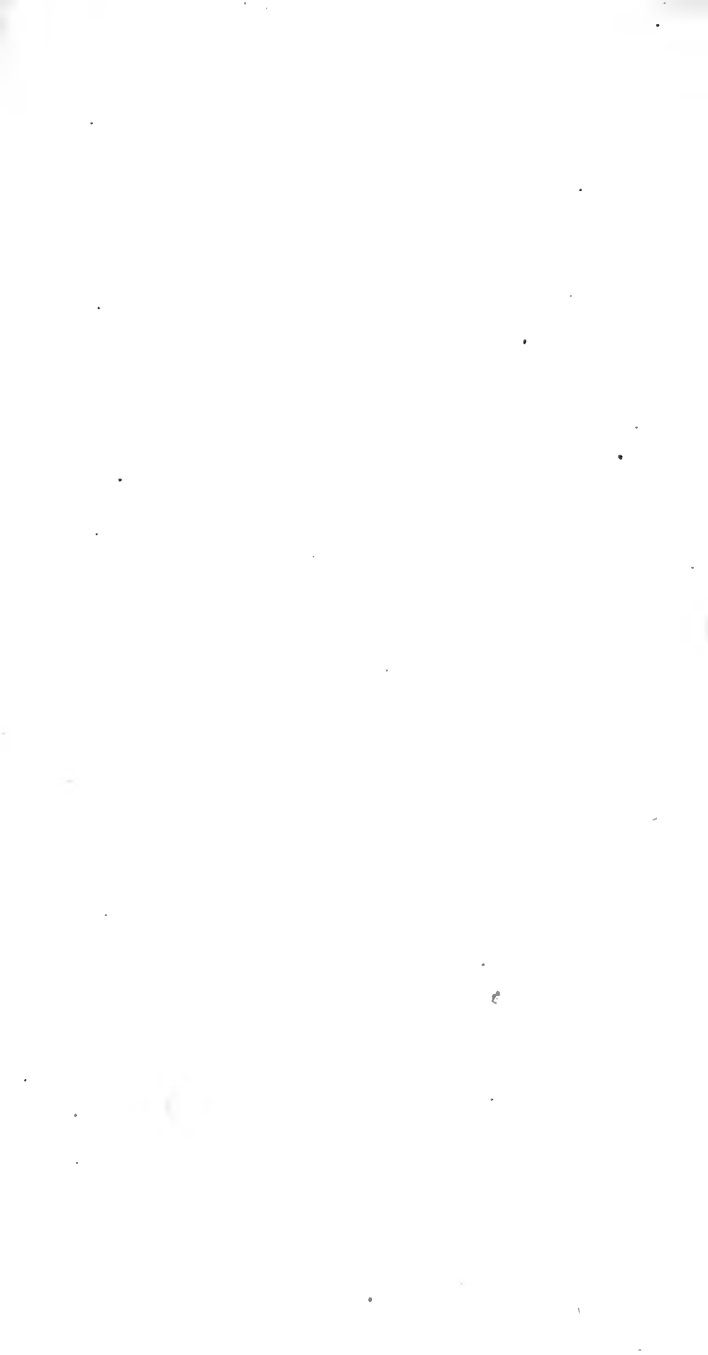
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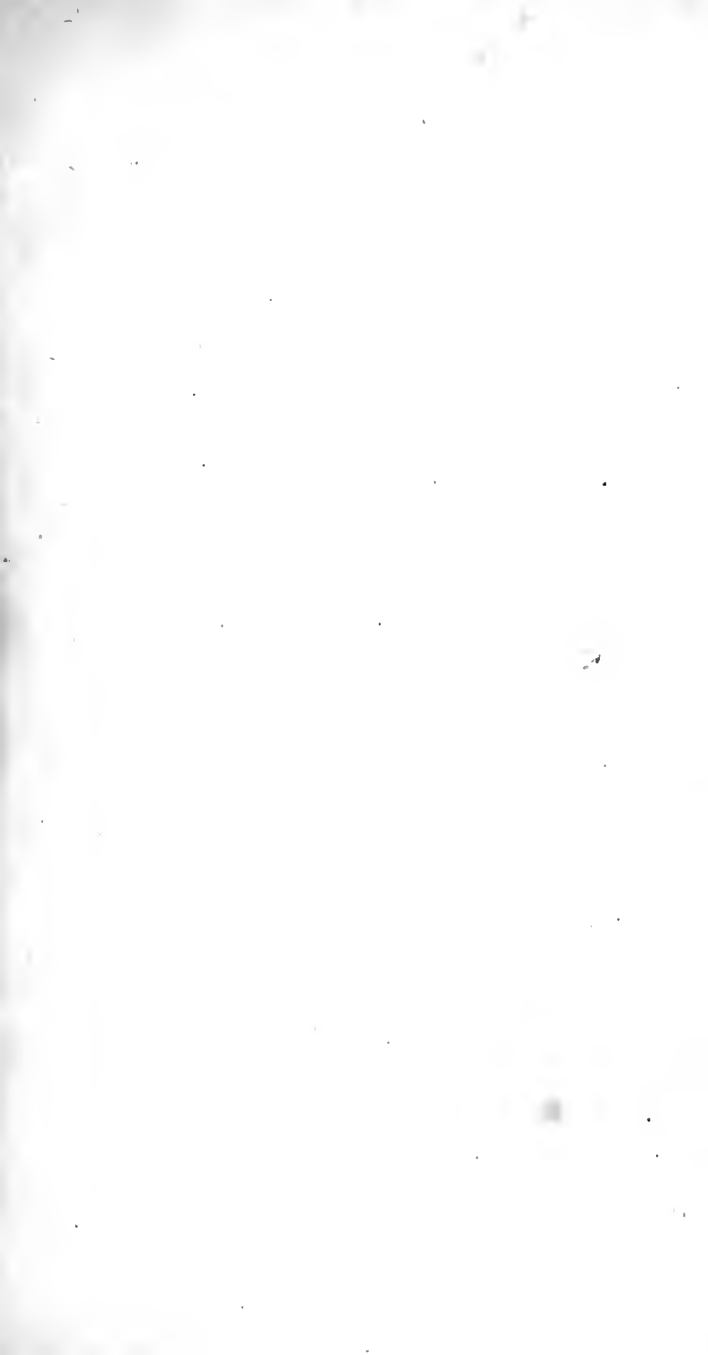
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A  
CRITICAL REVIEW  
OF THE  
PUBLIC BUILDINGS, STATUES,  
AND  
ORNAMENTS,  
IN AND ABOUT  
LONDON AND WESTMINSTER.

ORIGINALLY WRITTEN BY

— R A L P H, ARCHITECT,

And now Reprinted with very Large ADDITIONS.

The whole being digested into a SIX DAYS TOUR, in which every Thing worthy the Attention of the judicious Enquirer, is pointed out and described.

L O N D O N:

PRINTED FOR JOHN WALLIS, AT YORICK'S HEAD,  
LUDGATE-STREET. 1783.

Of whom may be had, The most accurate Plans of  
London, and its Environs.

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## ADVERTISEMENT.

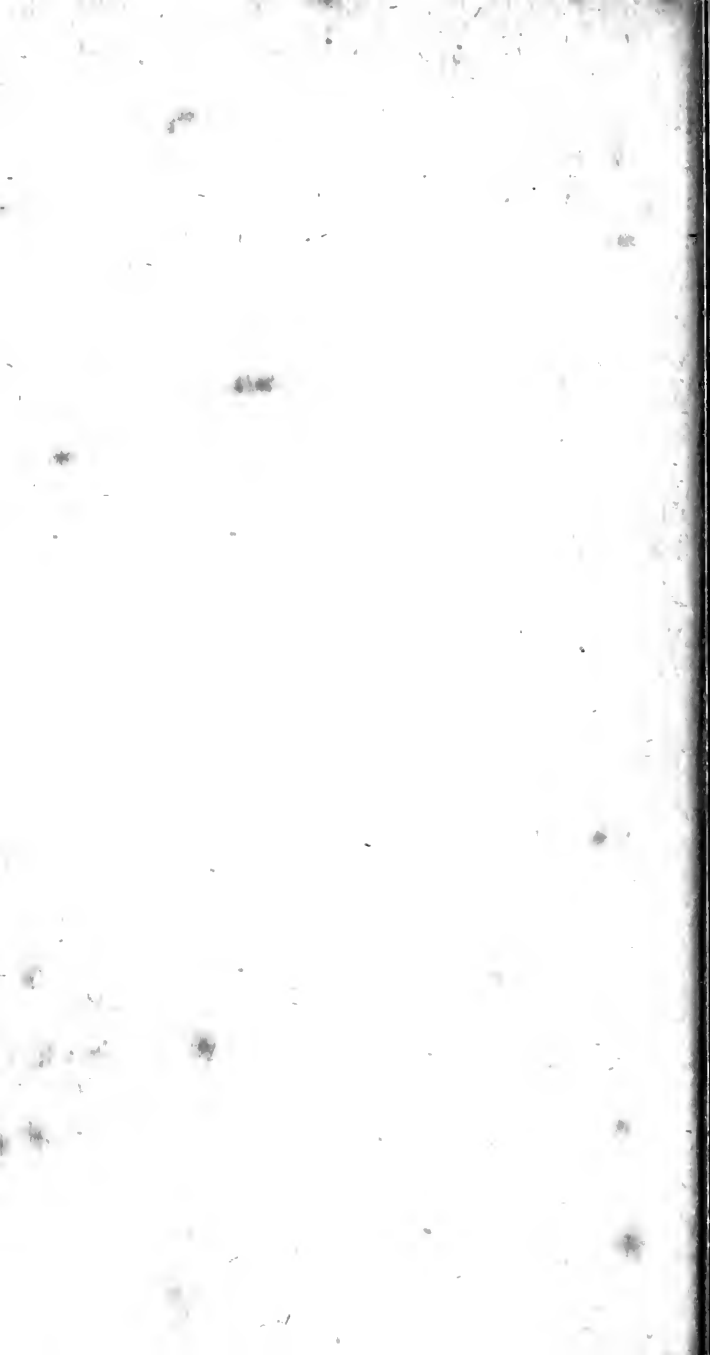
THE celebrity of the metropolis of the British empire, and that natural wish which the intelligent among its inhabitants must have to be acquainted with the remarkable things it contains, have given encouragement to very many publications, intended to answer the purpose of information concerning them. Those who have the opportunity of consulting many of these, need not be told, that they consist, for the most part, of compilations, extracted without judgment or enquiry, from a few original writers; care being taken, at the same time, to conceal the obligation, because a disclosure of the theft would have shewn too effectually of what shreds and patches they are composed. The original author of this work was not one of this pilfering fraternity, and the editor, who

now republishes it with more than an equal quantity of additions, is ambitious to follow his example. Whether he has at all succeeded in taking up the pen of so great a master, must be left to the judgment of that public for whose use it was done; but there are some things of which even he who is the actor, is enabled to judge and speak with propriety. On this account he assures the world, that he has strictly attended to things, and not to men; and is, therefore, perfectly conscious of having acted with the most absolute impartiality. He has been careful to visit every place, or thing, treated of. This, in reality, is so much the duty of a writer of a book of this kind, that many readers will, perhaps, wonder to find it mentioned here; yet there are many others who, having been disappointed by modern books of the sort we have described, will be ready to allow, that it is an advantage not only estimable but scarce. It would not, perhaps, be modest to speak much in commendation of the merit of the original review; and to those who have penetration enough to distinguish the productions of genius, attended by delicacy of taste,



# ADVERTISEMENT. v

aste, and liveliness of wit, it will not be necessary. Several considerable defects in various parts of the town, which were censured by our author, have since been attended to and remedied; large additions have been made on all sides, and no small number of works of merit and importance have appeared, particularly in Westminster-abbey. These have been carefully attended to, and the plan itself, in some measure, enlarged, by admitting such historical accounts as appeared to be interesting or necessary. The preface, or essay, is entirely written by Ralph, and the other parts of his work are distinguished by inverted commas.



# P R E F A C E,

BEING AN

## E S S A Y O N T A S T E.

**W**HAT we understand by Taste, is the peculiar relish that we feel for any agreeable object; and is more or less perfect, according to the degree of judgment we employ in distinguishing its beauties. It ought always to be founded on truth, or verisimilitude, at least; but we often find it to be only the child of opinion, or the mere result of accident.

True taste is not to be acquired without infinite toil and study, and we are generally too indolent to accept of an advantage on such terms. This is the real occasion why a false one is so apt to prevail; and, on a division of mankind, would number three to one

in its own favour. All men are fond of being esteemed witty, wise, or learned; but they are willing to procure their reputation as easily as possible.

They have sense enough to observe, how cheaply this is acquired by the humour of fashion, to the prejudice of true understanding and genuine politeness; and we are zealous in promoting the follies we intend to practise. Like men of much ambition and narrow fortune, we counterfeit the gaiety we can never purchase; and frugally flatter ourselves, that our tinsel will be mistaken for the real gold it was intended to imitate.

I am sorry to say, it is in my power to appeal to numberless facts for the truth of this assertion. Nothing is so common as the affectation of taste, and hardly any thing is so seldom found as the reality. Indeed, the misfortune is infectious, and a variety of incidents agree to make it almost universal. Bad principles of education when young; an ill choice of acquaintance, at entering into the world; the ignorance of those that undertake to inform us; and continual prejudices of our own. But the frequency or confirmation of an evil,  
should

should never discourage us from endeavouring to surmount it; and even if it be grown quite desperate, there is the more necessity for opposing it with the greater vigour.

There is so much depends on a true taste, with regard to elegance, and even to morality, that I cannot resist the temptation of throwing in my mite to the publick, and recommending, to the utmost of my power, what I judge to be of so much advantage. The design of schools, the use of universities, the benefit of conversation, should all center in this great point; and no one can properly be stiled a gentleman, who has not made use of every opportunity to enrich his own capacity, and settle the elements of taste, which he may improve at leisure. There are numbers of persons, who may justly claim reputation for a single excellence, that in all others are defective and inconsiderable, merely for the want of this general accomplishment. A good taste is the heightener of every science, and the polish of every virtue; it is the friend of society, and the guide to knowledge; it is the improvement of pleasure, and the test of merit. By this we enlarge the circle of enjoyment,

joyment, and refine upon happiness. It enables us to distinguish beauty wherever we find it, and to detect error in all its disguises. It obliges us to behave with decency and elegance, and quickens our attention to the good qualities of others. In a word, it is the assemblage of all propriety, and the center of all that is amiable.

Truth and beauty include all excellence; and, together with their opposites, are the only objects for the exercise of our censure or admiration. The rightly distinguishing of them is the proof of a good taste, and what naturally leads to the perfection of judgment and apprehension. Truth should be considered as the design in painting, and beauty the colouring and decoration. Falsehood and deformity are the contrasts of the groupe, and to be able to detect the one, we should be capable of admiring the other. The mind, which is always employed in contemplating the first, or condemning the last, will be partial in its knowledge, and unjust in its decision. Prejudice, on either side, is foreign to a good taste; and yet, through the frailty of  
human

human nature; both may meet in the same person together.

To acquire that excellence perfectly; therefore, we must be impartial in our enquiry, and cool in our judgment; quick to apprehend, and ready to determine what is an error, and what a beauty; carefully examining when we condemn if the defect is not in our mind; and when we praise, whether we truly understand the object of our approbation. Many a mistake has been made by not observing this rule. Beauties have been censured for want of understanding, and others extolled because in the masque of truth.

To reduce these hints into practice, I would again observe, that the influence of a good taste is to be extended much farther than is generally imagined. It is not confined only to writings of every kind, but intimately regards painting and sculpture; comprehends the whole circle of civility and good manners, and regulates life and conduct, as well as theory and speculation. In every one of these relations, it is always to be observed both in judging and acting. For want of it, in all, we see daily a thousand absurdities that polite-

ness would be ashamed of, and reason condemn; pertness passes for wit; dulness for decorum; lewdness for humour; dissimulation for honour; and vanity for every accomplishment.

It is hard to determine, whether there be an internal difference in the essence of souls, or whether they exert themselves more or less vigorously, in proportion to the delicacy of the organs of the body they inform, or whether the force of education, habit, or society gives a superior turn to the genius that possesses these advantages.

It is certain, there is a wide difference in men; and, whatever is the cause, some are distinguished by so many perfections, as almost elevate them above the rank of their fellow-creatures, and set them at an awful distance, for the vulgar of mankind to wonder at.

But how great soever is the capacity, infinite toil and labour are necessary to form it into beauty and regularity. So many difficulties are to be surmounted, so many mortifications are to be endured, and such a labyrinth of knowledge is to be struggled through, that,



that, were not ambition to prompt us, and vanity to flatter, scarce one in a thousand would have the courage to undertake so arduous a task; and not one in five hundred of them have the resolution, or address, to accomplish the end they had in view. The very prospect would frighten us from attempting it; either passion, or indolence, would hinder our attaining it. But very few arrive even at the point they proposed. None can say they have finished their journey; knowledge is infinite, and when mortality has spun out its latest thread in the pursuit, we look forward with astonishment at the unbounded scene before us, and backward with contempt at the little portion our whole lives could compass.

Nature seems to have done as much for us as we can do for ourselves, and the utmost of our endeavours can do little more than regulate and polish the hints that arise from her. What is learning, but a collection of that knowledge which nature had inspired? And what politeness, but a refinement on those pleasures which she has dictated? Let us look upon the grave and serious among  
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the vulgar, and we shall see œconomy and morality in miniature, and both as perfect as is needful to their circumstances. Let us observe the frolic and gay amongst them; their pleasures are the same as ours, and they are equally attached to the decorations of elegance.

Has refined and modish luxury a single enjoyment that they do not admire, and perfectly imitate? Let us pursue this thought a little farther, and we shall find our poetry, painting, statuary, and music, indulged among them; and, as in their original, labouring for perfection. What gathers together the numerous crowds that listen to a wretched song in every street, but the rapture which poetry never fails to inspire, and that softness of heart which engages the attention, and charms every faculty? Why are their walls hung with scurvy pictures; but because their hearts delight in every imitation of nature, and whatever they are fond of they are willing to possess? Instead of statuary they have images of wax, of earth, of clay, and of plaister, in abundance, made fine with painting and gilding, to atone for the want of true beauty,

beauty, and real excellency. How many of them are so enchanted with music, as to make it the business of their lives, and sometimes practise it with success? All, in general, bear witness to its power, and, like Amphion's stocks and stones, are transported with harmony. Such is the mechanical influence that the rudest sketch of beauty and pleasure has upon the most low, uncultivated minds, and so general is the confession of all mankind in their favour!

I think I may be indulged too in recommending this thought to men of education and quality. I think such studies, and such employments, would afford them more satisfaction than the present mode of diversions, and would be far more worthy of their characters. Nature, it is plain, points them out to their consideration, and their own stations in life should make them their inseparable companions. But instead of that, I speak it with great concern, there are very few who have not strove to mortify their relish for them, and done a violence to nature, in compliment to fashion. Gaming and horse-races are now the amusements in vogue; and there  
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are few who have courage enough to declare against them, even though they are contrary to their inclinations. True politeness seems in disgrace with mankind, and it is even thought very absurd to be its advocate. Where is the person who glories in being her admirer, in stemming the torrent of barbarism in an abandoned age, and doing justice to learning and virtue? Where is the guardian genius to merit, its nurse, its patron, its friend, its father? Hence it is, that folly and affectation become universal; and elegance and knowledge are so little regarded. The man with half a head appears as wise now, as Janus of old with two. The imaginary difference of stature between the moderns and the Antediluvians, is hardly more remarkable, than the real diminution of the wit of this age, in comparison with that of the last. We are quite degenerating to Lilliputians, a race of dapperwits; and there is not above a hair's breadth difference between us and our leaders. If any of my readers should be vain enough to disbelieve me, I refer him to my pupil for demonstration. In short, the man who ventures barely to recommend a  
good

good taste, is gazed at as a monster, the growth of another clime, and, without question, we should be glad of a new Don Quixote, to destroy him as an enemy to our repose.

I shall close this preface with some remarks on architecture in general; which I find ready drawn up to my hand, in the preface to a book lately published under the title of *The Builder's Dictionary*: a book which contains the elements of the whole art, and which it is necessary every judge, as well as artist, should understand.

Architecture is one of those arts which necessity has made universal. From the time that men first felt the inclemencies of the seasons, it had its beginning; and accordingly it has spread wheresoever the severities of the climate demanded shelter or shade. It is to be traced in the Indian's hut, and the Ice-lander's cave; and still shews, in those barbarous parts of the globe, from what mean original it rose to its present glory. As distress was the parent of it, so convenience was the first object it regarded. Magnificence and decoration were the result of some long refinement,

refinement, and designed to flatter the ostentation of the owners. Politeness is but a more delicate term for luxury; and was it not natural for men to grow wanton with ease and affluence, all the sciences in general had laid inactive, nor ever started into being.

It is easy to conclude from hence, that conveniency should still be the builder's first view. Every structure is raised to answer some particular end; and the most obvious and simple means are always the best to obtain it. When such a plan as this is uniformly and consistently laid; when all its uses may be comprehended at a single glance, and all appear undeniably reasonable and perfect; then the artist is at liberty to add grandeur and elegance to strength and propriety, and finish the whole with the full splendour of beauty and grace.

By this division of architecture into beauty and use, it will be demonstrable to every reader, that it is partly an art, and partly a science; the first is mechanical, and the last the result of genius and superior understanding. One calls in all the aid of fancy and imagination, grows poetical in design, and  
pictu-

picturesque in decoration; the other lays down fixed and stated rules, proceeds in the same invariable track of reasoning, and comes always to the same conclusions. Hence it happens, that many an excellent workman has proved himself a mere mechanic; and many a surprising genius, that he was ignorant of the very principles of the art he made it his profession to understand. To make a thorough master, both must be united; for the propriety of a plan is seldom attended to, and seldom understood; and a glaring pile of beauty, without use, mocks the possessor with a dream of grandeur he can never enjoy.

After this short introduction, the author proceeds to point out what are the true foundations of this noble art, and begins with Arithmetic, as being the ground-work of mensuration, either as to extent or solidity; as being the medium of all calculation, and the only road to any degree of practical knowledge in the mathematicks.

Geometry follows in the next place, and is indeed the foundation that all students must build upon, since it is impossible to attain to any perfection in architecture without it.

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It is geometry that lays down all the first principles in building, that adjusts all bearings and proportions, and measures points, angles, and solidities. In short, there is no being master of architecture, without being perfect in all the parts of geometry; and he that is so, though he may err in decoration, can never do the same either in strength or proportion.

Masonry, or the mechanical means of raising perpendiculars, turning arches, erecting bridges, and forming stair-cases, is another branch of this art, and must be understood with great accuracy and readiness, as being the execution of the whole which the student desires to learn.

Levelling and Hydraulicks are likewise of great importance to the builder; the first at once enabling him to understand good situations, or amend them if they are otherwise; and the last, of course, directing the conveyance of water, the draining of low grounds, and teaching the whole secrets of collecting reservoirs, or afterwards employing them to the best advantage. In short, on these depend both the necessary use of the water for  
family



family supply, and also all the beautiful effects that can result from it in gardens, by basons, fountains, cascades, &c.

Mechanicks is another essential in this noble art. It is by understanding their power and effect, that such machines are contrived as alone are able to raise up the heavy materials to buildings of any considerable height, or empty waters from a bottom, or drain a level, or force them upwards, as art would direct, or necessity require.

These, with the art of sketching and drawing, are all the different branches of study which are necessary to form a compleat mechanical architect. But when he is thoroughly initiated in them all, so as not to err either in principles or practice, if he cannot add as much knowledge more of his own in their use and application, he will be fit for nothing more than the overseer of a work, or a judge of the mere methods to carry on and finish the whole.

The science of designing is still wanting to form a great master, or produce such plans as would vie with the ancient beauties of Greece and Rome. But if this is not in the  
genius,

genius, it is never to be learned. To be able to enter into this secret; the student must have great natural parts, a noble and fruitful imagination, a thorough insight and acquaintance with beauty, and judgment sedate and cool enough to form a just and delicate taste. Without taste, even genius itself wanders blindfold, and spends itself in vain. Genius is, indeed, the first quality of the soul; but taste must be added, or we shall censure the wilderness, instead of admiring the beauty; we shall be dissatisfied with the irregularity, instead of being pleased with the magnificence.

But though genius cannot be learned, it may be improved; and though the gift of designing is born with a man, it may be methodized by study and observation.

The principal points, therefore, that the designer should have in view, are, first, convenience, as has been hinted at already, and then beauty and magnificence. With regard to convenience, few directions can be given, since it means no more than contriving all the requisites belonging to your plan, in the most clear and elegant manner, and then laying  
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out the space they are to be ranged in with the most perfect order and œconomy. As to beauty and magnificence, they are themselves never to be exhausted; and though many volumes have been written on them already, as many more might still be added.

Simplicity is generally understood to be the ground-work of beauty, and decoration of magnificence. It is certain the finer parts a building is composed of, if they are harmonized with elegance and proportion, the more beautiful it appears. The eye is best satisfied with seeing the whole at once, not in travelling from object to object; for then the whole is comprehended with pain and difficulty, the attention is broken, and we forget one moment what we had observed another.

But a contrast of figure must be preserved even in the midst of this simplicity. It is in a building as in music; the parts are various and disagreeing in themselves, till reconciled by the skill and judgment of the master. A sameness of form betrays a poverty of imagination; and is the same in architecture, as dulness in writing: the mind is glutted with it instantly, and turns away dissatisfied. It  
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is, therefore, a principal thing to be regarded by the student, to design simply and variously at the same time, and beauty will infallibly be the result of the whole.

Perspective is another grand part of designing, which demands the master's most critical regard, inasmuch as nothing contributes more to grandeur and beauty, if well understood; and nothing is understood with more difficulty and study. By perspective is meant the thorough inside prospect of a building; but if it cannot be applied with propriety to the art, we would take the liberty of substituting the painter's word keeping in the stead of it. For in all buildings, as in pictures, there must be one principal figure, to which all the others must be subordinate, and from whence you must strike out to examine the parts, and to which you must return to determine the whole.

Decoration, or choice and disposition of ornaments, is the last grand requisite to make a compleat architect: and this depends partly on genius, and partly on fancy; but both must be under the conduct of the severest judgment and exactest taste. In short, all ornaments

ornaments are ill placed, that may be spared without being missed: as all empty spaces are absurd, where nakedness hurts the eye, and propriety would admit of decoration.

We cannot sufficiently recommend to all persons, who build sumptuously, to calculate their buildings according to the point of sight from whence they are to be viewed. If they may, or should be seen from far, their parts should be simple, great, and noble; if the prospect is near, the workmanship should be neat and little, that it may be seen and understood, as the nature of its situation will give leave.

Upon the whole, nothing but nature, and a long study of the antient and modern structures, will enrich the mind sufficiently to excel in this noble art; and this dictionary will be found a proper key to explain their beauties, as well as a needful caution to avoid their defects.

As nothing contributes more to the grandeur and magnificence of a city, than noble and elegant buildings, so nothing produces an heavier censure on the national taste, than those which are otherwise. It is for this  
a reason,

reason, highly laudable to stir up the public to an attention to such elegant and proper decorations as these; not only in regard to the fame of the people in general, but their interest too. One of the chief reasons why Italy is so generally visited by all foreigners of genius and distinction, is owing to the magnificence of their structures, and their number and variety: they are a continual bait to invite their neighbours to lay out their money amongst them; and we may reasonably assert, that the sums which have been expended for the bare sight of those elegant piles, have more than paid the original charge of their building. This Lewis XIV. was sufficiently apprized of when he undertook Versailles. The company that single fabric has drawn into France, has made that crown ample amends for the expence of erecting it: and they have both the use and reputation of it still into the bargain.

It is high time, therefore, for us to look about us too, and endeavour to vie with our neighbours in politeness, as well as power and empire. Towards the end of King James the First's reign, and in the beginning of his  
son's,

son's, taste made a bold step from Italy to England at once, and scarce staid a moment to visit France by the way. From the most profound ignorance in architecture, the most consummate light of knowledge, INIGO JONES, started up a prodigy of art, and vied even with his master Palladio himself. From so glorious an outset, there was not any excellency that we might not have hoped to obtain; Britain had a reasonable prospect to rival Italy, and foil every nation in Europe beside. But in the midst of these sanguine expectations, the fatal civil war commenced, and all the arts and sciences were immediately laid aside, as no way concerned in the quarrel. What followed was all darkness and obscurity, and it is even a wonder they left us a monument of the beauty which it was so agreeable to their nature to destroy.

WREN was the next genius that arose to awaken the spirit of science, and kindle in his country a love for that science which had been so long neglected. During his time a most melancholy opportunity offered for art to exert itself, in the most extraordinary manner: but the calamities of the present cir-

cumstance were so great and numerous, that the pleas of elegance and beauty could not be heard, and necessity and convenience took place of harmony and magnificence.

I allude to the fire of London. This catastrophe furnished the most perfect occasion that can ever happen in any city, to rebuild it with pomp and regularity. WREN foresaw this, and, as we are told, offered a scheme for that purpose, which would have made it the wonder of the world. He proposed to have laid out one large street from Aldgate to Temple-bar, in the middle of which was to have been a large square, capable of containing the new church of St. Paul's, with a proper distance for the view all round it; whereby that huge building would not have been cooped up, as it is at present, in such a manner, as no where to be seen to advantage at all; but would have had a long and ample vista at each end to have reconciled it to a proper point of view, and to have given it one great benefit which, in all probability, it must now want for ever. He farther proposed to rebuild all the parish-churches in such a manner, as to be seen at  
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the end of every vista of houses, and dispersed in such distances from each other, as to appear neither too thick nor thin in prospect; but to give a proper heightening to the whole bulk of the city as it filled the landscape.

Lastly, he proposed to build all the houses uniform, and supported on a piazza, like that of Covent-garden; and by the water-side, from the bridge to the Temple, he had planned a long and broad wharf or key, where he designed to have ranged all the halls that belong to the several companies of the city, with proper warehouses for merchants between, to vary the edifices, and make it at once one of the most beautiful and most useful ranges of structure in the world. But, as I said before, the hurry of rebuilding, and the disputes about property, prevented this glorious scheme from taking place.

In our own times an opportunity offered to adorn the city, in some degree; and tho' the scarcity of ground in London will not allow as much beauty of situation as one would desire, yet if the buildings were suited to their place, they would make a better figure  
than

than they do at present. I have now the late new churches in my eye, amongst all which there are not five placed to advantage, and scarcely so many which are built in taste, or deserve half the money which they cost; a circumstance which must reflect on the judgment of those who chose the plans, as well as the genius of the architects themselves.

No nation can reproach us for want of expence in our public buildings, but all nations may for want of elegance and discernment in the execution. In the first place, there are very few of our fine pieces of architecture in sight; they are generally hid in holes and corners, as if they had been built by stealth, or the artists were ashamed of their works; or else they are but essays, or trials of skill, and remain unfinished, till time himself shall lay them in ruins.

After this it is unnecessary to mention, that our structures are generally heavy, disproportioned, and rather incumbered than adorned. Beauty does not consist in expence or decoration. It is possible for a slight building to be very perfect, and a costly one to be very deformed. I could easily name instances of  
both

both kinds; but, as I propose to point out to my readers most of the edifices about town that are worth consideration on either side, I will not anticipate my design, but exemplify my meaning as I proceed, and leave the public to make what use of it they please.

A C R I-



## CRITICAL REVIEW

OF THE

PUBLIC BUILDINGS, &amp;c.

M O R N I N G I.

**I**N every capital city there are many events worthy of being recorded, whether we regard it in an historical or topographical view; and few cities have so just a claim to notice in either respect as London. But to enter into detail on these subjects would be totally incompatible with the intention of this work, which is, that it shall be a pocket volume. The avowed purpose of its original author, to review the public buildings, &c. will be adhered to as much as possible; but, for the sake of general utility, we shall not hesitate in remarking things which deserve general notice, tho' of a very different nature from any thing contained in his treatise. And if success attend the endeavour to select such matters as are intitled to the attention of the man of taste and ob-

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fervation,

servation, it may be presumed to be even an advantage that our plan obliges us to reject those minutiae which are neither singular nor interesting.

In the latitude of about 51. 32. north, the river Thames bends into a semicircular figure, whose convexity is towards the northward. The bank or shore on this side, which is composed of firm gravel, ascends gently for several miles, till the view is bounded by the pleasing and romantic hills on which the villages of Hampstead and Highgate are situated. This spot is about sixty miles by water from the mouth of the Thames, and is visited by the tides which flow about twenty miles farther up. Too remote from the sea to be invaded or surprised, yet sufficiently accessible by the largest merchant ships; sheltered to the north, but open to the west and south, and subject to all that beneficial agitation of the air which the vicissitude of the tides never fails to produce, without any of those injurious blasts which the salt water occasionally diffuses over the face of its coasts. These are some of the advantages possessed by the ground on which the city of London is built; and from these advantages it has continued to flourish in trade and dignity, from the remote periods of fabulous history to the present age.

Within the last century the buildings in the environs of London have been prodigiously increased. The cities of London, Westminster, and the borough of Southwark are conjoined in one vast aggregate,

gregate, which has swallowed up and included no less than forty-five villages. By the operation of several acts of parliament for regulating buildings, the houses are at present very regular, and consist chiefly of brick. The streets are open and airy, all projections of bow windows, signs, &c. being prohibited. The pavement is divided into three parts, the road, and the foot-path on each side; the road is better paved than any other city we remember to have seen, and the foot-path, which is in few places narrower than five feet, is paved with broad flat stones a little raised above the level of the street. Almost every house has a glass lamp with two wicks, which burns from sun-set to sun-rise all the year. Beneath the pavements are vast subterraneous sewers arched over, to convey away the waste water which in other cities is so noisome above ground; and at a less depth are buried wooden pipes that supply every house plentifully with water, conducted by leaden pipes into the kitchens or cellars, three times a week, for the trifling expence of six shillings per quarter. In these pipes, at convenient distances in the streets are plugs, to be drawn in case of fire; and as they are covered by the pavement, their place is always marked out by an admeasurement painted on the nearest wall. The intelligent foreigner cannot fail to take notice of these useful particulars, which are almost peculiar to London; but the inhabitant, not attending to the slow gradation by which public convenience is attained, will perhaps be more

ready to deride those cities which are deficient, than to set a proper value on his own enjoyments.

Our survey of this extensive metropolis will begin at the eastern extremity. We shall divide it into several walks, the first of which we commence at the Tower, and proceed through the borough of Southwark, over St. George's Fields, to Blackfriars Bridge, inserting the remarks of our author as they occur.

‘ To begin with the remotest extremity of the town: As there were no attempts, till lately, ever made there to erect any building which might adorn it at all, there was the more necessity to be particularly careful that the first design of this nature should not miscarry; and yet the four churches which have been built at Limehouse, Ratcliffe, Horshydown, and Spital Fields, though they have all the advantage of ground which can be desired, are not to be looked at without displeasure. They are mere Gothic heaps of stone without form or order, and meet with contempt from the best and worst tastes alike; the last building especially deserves the severest condemnation, in that, it has been erected at a monstrous expence, and yet is beyond question one of the most absurd piles in Europe.

As a fabrick of antiquity, it is impossible to pass by the Tower without taking some notice of it; particularly since it is visited so much by the good people of England, as a place made venerable by the frequent



frequent mention which has been made of it in history, and famous for having been the scene of many tragical adventures. But I must caution those of my readers, who are unskilled in architecture, not to believe it either a place of strength, beauty, or magnificence: it is large and old indeed, and has a formidable row of cannon before it, to fire on rejoicing days.'

The Tower of London was anciently a royal palace, and consisted originally of no more than what is now called the White Tower, which is believed to have been built by Julius Cæsar; and in 1076 William the Conqueror enlarged and strengthened it by way of defence, and to over-awe the Londoners. William Rufus, in 1098, laid the foundation for a castle, which building was not finished till the reign of Henry I. He also surrounded it with walls, and a broad and deep ditch, which is in some places 120 feet wide. Henry I. built the Lion's Tower, for the reception of the foreign animals presented to him by the emperor Frederic, and from that time it has been the lodging of beasts, birds, &c. presented to the several kings of England. Henry III. in 1240, ordered a stone gate, bulwark, and some other additions to be made to this fortress, and the outside wall of the square tower to be whitened; from whence it was called the White Tower. Edward III. built the church. In the year 1465 Edward IV. greatly enlarged the fortifications. In the reign of Charles I. 1638, the White Tower was rebuilt, and

since the restoration of Charles II. it has been thoroughly repaired, and a great number of additional buildings made to it; so that at present it has more the appearance of a town than a fortress.

The Tower is parted from the river Thames by a narrow ditch, and a convenient wharf, with which it has a communication by a draw-bridge, for the readier issuing and receiving ammunition, and naval and military stores. This wharf is now mounted with 61 pieces of heavy cannon, on carriages, which are fired on state holidays; and in war time, when any glorious victory attends his majesty's arms.

Parallel to the wharf is a platform, 70 yards in length, called the Lady's Line, because much frequented by the ladies in summer. It is shaded with a lofty row of trees, and has a delightful prospect of ships, boats, &c. passing and repassing on the Thames. You ascend the line by stone steps, and being upon it, you may walk almost round the walls of the Tower without interruption. In your way, you will pass three batteries; the Devil's Battery, which is also a platform, on which are mounted seven pieces of cannon, though on the battery itself are only five; the Stone Battery, defended by eight pieces of cannon; and the Wooden Battery, mounted with six pieces of cannon; all these are nine pounders.

The principal entrance into the Tower is by a gate to the west, large enough to admit coaches; but these first pass an outer gate, and a stout stone bridge, built over the ditch. There is an entrance  
for

for persons on foot, over the draw-bridge to the wharf; which wharf is only divided from the main land by gates at each end, opened every day at a certain hour, for a free intercourse between the inhabitants of the Tower, the city, and its suburbs. There is also a water-gate, commonly called Traitor's Gate, through which it has been customary to convey traitors and other state prisoners to and from the Tower. Over this gate is a regular building, terminating at each end by two bastions, or round towers, on which are embrasures for pointing cannon; but there are at present none mounted. In this building there are the infirmary, the mill, and water-works that supply the Tower with water.

The principal officers to whom the government and care of the Tower is committed, are, first, the constable of the Tower, whose post is of the utmost importance, he having at all coronations and other state ceremonies, the custody of the crown and other regalia. He has under him a lieutenant, and a deputy-lieutenant, commonly called governor, a tower-major, a gentleman-porter, yeoman-porter, gentleman-gaoler, four quarter-gunners, and 40 warders, whose uniform is the same with the king's yeomen of the guard. They wear round flat crowned caps, tied round with bands of party-coloured ribbands; their coats are of a particular make, but very becoming, with large sleeves and flowing skirts, and are of fine scarlet cloth, laced round the edges and seams with several rows of gold lace, and girt round

their waists with a broad laced girdle. Upon their breasts and backs they wear the king's silver badge, representing the thistle and rose, on which are the letters G. R. Besides many other inferior officers, there is a battalion of foot-guards on duty, quartered in barracks.

The principal buildings within the walls are, the church, the White Tower, the offices of ordnance, of the mint, of the keepers of the records, the jewel-office, the horse-armory, the grand storehouse, the new or small-armory, handsome houses for the chief officers residing in the Tower, with many lesser houses for the inferior officers, barracks for soldiers, and prisons for state delinquents, which are commonly in the warder's house.

There is nothing about the church, which is worthy a description.

The White Tower is a large square irregular building, situated almost in the centre, no one side answering to another; on the top of which there are four watch-towers, neither of them are built alike: one of these towers is now converted into an observatory. The building itself consists of three lofty stories, under which are large and commodious vaults, chiefly filled with salt-petre. The top is covered with flat leads, from whence there is an extensive and delightful prospect.

In the first story are two noble rooms, one of which is a small armory for the sea service, in which are various sorts of arms, very curiously laid up,  
for

for upwards of 10,000 seamen. In the other room are a great number of closets and presses, filled with warlike tools and instruments of death. Over these are two other floors, one filled principally with arms, the other with arms and armourers tools, such as cheveaux de frize, pick-axes, spades, &c. In the upper story are kept match, sheep-skins, tanned hides, &c. And in a little room, some records, containing the usages and privileges of the place. All models of new-invented engines of destruction, which have been presented to the government, are kept in this tower.

On the top of this tower is a large cistern for supplying the garrison with water in case of need; it is about seven feet deep, nine in breadth, and about 60 in length, and is filled by an engine from the Thames.

The office of ordnance is kept in Cold Harbour; to this office all other offices for supplying artillery, arms, &c. to any part of the king's dominions, are accountable; and from hence all orders for the disposition of warlike materials, for every kind of service, is issued.

The Mint comprehends one third of the Tower, and contains houses for all the officers belonging to the coinage.

The office of keeper of the records, opposite the platform, is adorned with a fine carved stone case at the entrance, and finely wainscoted within. Here all the rolls, from the time of king John, to the be-

ginning of the reign of Richard III. are deposited in fifty-six wainscot presses. These rolls and records contain the antient tenures of land in England, the original of laws and statutes, and the rights of England to the dominion of the British seas, &c. &c. &c. A search here is half-a-guinea, for which you may peruse any one subject for a year. This office is open six hours in a day in the months of December, January, and February; all the rest of the year eight hours.

The jewel-office is a dark, strong, stone room, a little to the east of the grand store-house. Its contents will be spoke of hereafter.

The horse-armory is a little eastward of the white tower. It is a plain brick building, rather convenient than elegant. Its contents will be spoken of hereafter.

The grand store-house is a noble building to the northward of the white tower, 245 feet long, and 60 feet broad. This structure is of brick and stone: on the north side is a stately door-case, adorned with four columns, entablature and triangular pediments, of the Dorick order; under the pediment are the king's arms, ornamented with enrichments of trophy-work.

The armories are worth seeing, as they contain many curious articles. The whole expence of seeing the wild-beasts, the several armories, and the jewel-office, is near five shillings to a single person,  
but

but a company do not individually pay more than half that sum.

‘ The Custom-house is a place, which, by its use and situation, can hardly fail of being visited by strangers. I could have wished, therefore, on that account, and likewise because we are more famous for our naval affairs than any thing else, that this building had been more costly and magnificent : it would make a seasonable impression on foreigners of the majesty and wealth of the British nation ; to which, let me add, that its situation, by the water-side, gives it still a juster claim to grandeur and decoration, and it is pity so public a building should want what is so remarkably missed.’

At a small distance to the west of the Custom-house, on St. Dunstan’s Hill, stands the church of St. Dunstan’s in the East, remarkable for the elegance of its tower and steeple. Sir Christopher Wren was the architect. The style of the building is the modern Gothic, and the placing the spire on the intersection of two arches, is esteemed a bold attempt in architecture. It must be allowed, that this gives the whole an air of lightness, that fills the mind with apprehensions of its falling the first tempest ; but it is, in reality, stronger than many steeples which have a more massy appearance.

‘ The Monument is, undoubtedly, the noblest modern column in the world ; nay, in some respects, it may justly vie with those celebrated ones of antiquity, which are consecrated to the names of Trajan

and Antoninus. Nothing can be more bold and surprising, nothing more beautiful and harmonious; the bas-relief at the base, allowing for some few defects, is finely imagined, and executed as well: and nothing material can be cavilled with, but the inscriptions round about it. Nothing, indeed, can be more ridiculous than its situation, unless the reason which is assigned for so doing, being nearly on the spot where the fire began. I am of opinion, if it had been raised at the end of Pater-noster Row, where Cheapside-conduit stood, it would have been as effectual a remembrance of the misfortune it is designed to record, and would at once have added an inexpressible beauty to the vista, and received as much as it gave.'

The church of St. Magnus, which is at the north-east corner of London-bridge, has nothing which might invite us to stop, unless we may mention that the figures which ornament the dial are not badly executed.

London-bridge appears to have been originally built between the years 993 and 1016, since, in the first mentioned year, Anlaff, the Dane, sailed up the Thames, with a fleet of ninety-three ships, as far as Staines; and, in the last, Canute, King of Denmark, caused a canal to be formed on the south side of the Thames for conveying his ships above the bridge.

If the traditionary account of the origin of the ancient wooden bridge, delivered by Bartholomew Linstead,



Linstead, alias Fowle, the last Prior of St. Mary Overy's Convent, is worthy of credit, we are indebted to the public spirit of that religious house for this structure. But it is more probable, as the Continuators of Stowe imagine, that they did no more than give their consent to its being erected, on receiving a sufficient recompence for the loss of the ferry by which they had always been supported.

In the year 1136 this bridge was consumed by fire, and in 1163 it was in so ruinous a situation, that it was obliged to be new built under the inspection of Peter, Curate of St. Mary Colechurch, in London, a person who was famed for his skill in architecture.

At length, the continual and large expence in maintaining a wooden bridge becoming burthensome to the people, who, when the lands appropriated to that use fell short of their produce, were taxed to make up the deficiencies, it was resolved, in 1176, to build one of stone, a little to the west of the other, which, in the time of William the Conqueror, began at Botolph's Wharf; and this structure was completed in 1209.

The foundation is, by the vulgar, generally believed to be laid on woolpacks; which opinion, probably, arose from a tax being laid upon every pack of wool towards its construction. Mr. Maitland observes, that having carefully surveyed the bridge in the year 1730, in company with Mr. Sparruck, the Water-Carpenter thereof, he observed, in many  
places

places where the stones were washed from the sterlings, the vast frames of piles whereon the stone piers were founded. The exterior part of these piles were extremely large, and driven as close as art could effect; and on the top were laid long beams of timber of the thickness of ten inches, strongly bolted; whereon was placed the base of the stone piers, nine feet above the bed of the river, and three below the sterlings; and that on the outside of this foundation, were driven the piles called the sterlings.

Mr. Sparruck informed him, that he and the Bridge-Mason had frequently taken out of the lowermost layers of stones in the piers several of the original stones, which had been laid in pitch instead of mortar; and that this occasioned their being of opinion, that all the outside stones of the piers, as high as the sterlings, were originally laid in the same manner, to prevent the waters damaging the work. This, Mr. Maidland naturally supposes, was done at every tide of ebb, till the work was raised above the high water mark.

But, notwithstanding all this art and expence in building the bridge with stone, it was soon in great want of repairs; for about four years after it was finished, a fire broke out in Southwark, which taking hold of the church of our Lady of the Canons, or St. Mary Overy's, a south wind communicated the flames to the houses on the north-end of the bridge, which interrupted the passage, and stopped the

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the return of a multitude of people, who had run from London to help to extinguish the fire in Southwark; and while the amazed croud were endeavouring to force a passage back to the city through the flames on the north end of the bridge, the fire broke out at the south end also; so that being inclosed between two great fires, above three thousand people perished in the flames, or were drowned by overloading the vessels that ventured to come to their assistance.

By this dreadful accident, and other circumstances, this new stone bridge was in so ruinous a condition, that King Edward I. granted the Bridge-Keeper a brief to ask and receive the charity of his subjects throughout the kingdom, towards repairing it: besides which, he caused letters to be wrote to the Clergy of all degrees, earnestly pressing them to contribute to so laudable a work; but these methods proving ineffectual, he granted a toll, by which every foot passenger carrying merchandize over the bridge was to pay one farthing, every horseman with merchandize one penny, and every saleable pack carried and passing over one half-penny. But while these affairs were in agitation, the ruin of the bridge was compleated by the ice and floods, which, in 1282, bore down and destroyed five of its arches.

It would be tedious to enumerate the many casualties which have arisen from the repeated conflagrations on the bridge, or the dangerous navigation  
beneath

beneath it; the fall, at low water, being then not less than five feet. At length the Magistracy of London, in the year 1746, came to the resolution of taking down all the houses, and enlarging one or more of the arches, but it was not till 1756 that the Act of Parliament was passed for making these improvements; which, after some interruptions, were put in practice.

To prevent posterity being deceived by the pompous eulogiums bestowed on this bridge, which has been stiled *the wonder of the world*, *the bridge of the world*, and *the bridge of wonders*, the following description, published about the time of the removal of the houses, will not be unacceptable. “ The Thames in this part is 915 feet broad, and that is the length of the bridge, which was forty-three feet seven inches in height. The street which, before the houses fell to decay, consisted of handsome lofty edifices, was pretty regularly built; it was 20 feet broad, and the houses on each side generally  $26\frac{1}{2}$  feet deep. Across the middle of the street ran several lofty arches, extending from side to side, the bottom part of each arch terminating at the first story, and the upper part reaching near the top of the buildings, the work over the arches extending in a straight line from side to side. These arches were designed to prevent the houses giving way. They were, therefore, formed of strong timbers, bolted into the timbers of the houses on each side, and being covered with laths and plaister, appeared as if  
built

built with stone; and in some of them a closet, or little room, was formed in the cavities next the houses, with a window to the north, and another to the south.

“ This street had three openings on each side, adorned with iron rails, to afford the passengers a view of the river, and placed over three of the widest arches. Thus the street on the bridge had nothing to distinguish it from a common handsome narrow street; but the high arches towards the middle, and the three openings on each side, which afforded an agreeable view of the river. But on the outside, the view from the water and from the keys was as disagreeable as possible. Nineteen unequilateral arches, with sterlings increased to a monstrous size by frequent repairs, supported the street above. These arches were of very different sizes, and several, that were low and narrow, were placed between others that were broad and lofty. The back part of the houses near the Thames had neither uniformity nor any degree of beauty; the line was broken by a great number of closets projecting from the buildings, and by mean necessary-houses hanging over the sterlings. This deformity was increased by the houses extending a considerable distance over the sides of the bridge, and by some of them projecting farther over it than others: by which means the tops of almost all the arches, except those which were nearest, were concealed from the view of the passengers on the keys, and gave the

the bridge the appearance of a multitude of rude piers, with only an arch or two at the end, and the rest consisting of beams extending from the tops of flat piers, without any other arches, quite across the river."

But these deformities are now removed. Instead of a narrow street of twenty feet wide, the carriage way is thirty-one feet broad, with a handsome raised pavement of flat stone on each side, seven feet broad, for the use of passengers; the sides being secured and adorned by a handsome stone ballustrade, and a sufficient number of lamps.

Here are nineteen arches, but not all passable, four of them on the north, and two on the south side, being taken up with the London-bridge water-works.

These works were invented by one Morice, a Dutchman, in 1582, to supply the City with water from the Thames, through wooden pipes. The inventor, for his ingenuity, obtained from the City a lease of the same for five hundred years. He made great improvements in these works, and thereby grew immensely rich. His successors, in 1701, sold the property for 36,000*l.* to one Richard Soame, who divided the same into three hundred shares, and sold them at 500*l.* each, when it commenced a company. These works have also been greatly improved under the direction of the late Mr. Hadley.

The water is forced to a basin on the top of a high tower of wood, which stands on the sterling  
of

of the first arch, to the height of 120 feet; by which means it is conveyed to any part of the City. It is thus forced by four wheels, placed under the arches, and moved by the common stream of the tide; one turn of the four wheels causing 114 strokes;—each stroke being two feet and a half in a seven-inch bore, raises three gallons; and when the river is at best, the wheels go six times round in a minute, and but four and a half at middle water; so that at six times in a minute the number of strokes from the four wheels are 684, raising 2052 gallons in a minute;—that is, 123,120 gallons, or 1954 hogsheds in an hour; amounting to 46,896 hogsheds in a day, including the waste, which may be computed at a fifth part of the whole.

The whole machinery is esteemed one of the greatest curiosities in its kind of any in the world, being superior to the most famous water-engine at Marli in France; which, for want of mechanical knowledge in its inventor, is exceedingly chargeable in repairs.

Crossing London-bridge we enter into the Borough of Southwark. Here we find all that disagreeable croud, and hurry of business, which the narrowness of the streets renders quite uncomfortable. Instead of looking round with exultation at the busy scene before us, and reflecting on its numerous advantages, the mind is entirely taken up with the care of one's own personal safety. The ideas which intrude themselves on the imagination are, that a  
cart

cart will splash you all over, a porter will run the corner of his load against your head, or that a cheese, a sugar-loaf, or some other parcel of goods, thrown from a cart into a shop, will fall, and dash your brains out. We are almost ready to regret that the Borough escaped the fire which consumed the City of London. There is not one good street in the place, and so few objects worthy of notice, that we may pass as quickly through it in our survey as we should in walking. On the left hand, or west side of the principal street, are St. Thomas's and Guy's Hospitals: the first was founded by Edward VI. The Church, and most of this Hospital, was rebuilt between the years 1701 and 1706. Guy's Hospital is one of the greatest private charities ever known. Its founder, Thomas Guy, was a Bookseller in Lombard-street. He died in 1724, and bequeathed, in the whole, to this endowment about 350,000*l.* sterling.

Proceeding on to the southward, we find the principal street considerably wider than before. This spot is called St. Margaret's Hill, a Church having formerly stood here dedicated to St. Margaret. But at present the scite is occupied by a Court of Justice, which stands on a small colonnade, and makes a very trifling and insignificant appearance. Immediately before us stands St. George's Church, which, in its due east and west position, projects very awkwardly into the street. This Church is a plain, substantial building, that possesses no requisite  
to



to fix the attention. It is pity that a Church, built in a good style, or some other public edifice, should not be erected where the just-mentioned Court stands; as it would have an incomparable advantage in point of view up Blackman-street.

On the east side of St. Margaret's Hill is the Marshalsea Prison and Court, in which are confined all persons committed for crimes at sea, as pirates, &c. and for debt by land. The persons confined in this prison for crimes at sea are tried at the Old Bailey.

Blackman-street terminates in St. George's Fields, formerly very dangerous for passengers at night, but at present so well illuminated and guarded, that it makes a very striking appearance after dark, and may be passed at all hours in perfect safety. On the right hand side of the road close to the turnpike is a lofty wall, which incloses the buildings of the King's Bench Prison, a place of confinement for debtors, and for every one sentenced by the Court of King's Bench to suffer imprisonment; but those who can purchase the liberties have the benefit of walking through Blackman-street, and a part of the Borough, and to a certain distance in St. George's Fields. Prisoners in any other gaol may remove hither by *habeas corpus*.

At a small distance from the King's Bench is the county goal, a building whose external appearance is marked with a peculiar air of propriety and compactness.

pactness. The inside of this building was entirely destroyed and burnt by the populace in 1780.

In the center of St. George's Fields a stone obelisk is erected, at the common intersection or meeting of five grand roads. Here let us pause and look round us. The view of the cities of London and Westminster and the Borough from hence is very pleasing. On the one side is the city of Westminster with its abbey towering above the buildings, and as the eye traces along the circle of the river, the rising shore appears enriched with the new buildings of the Adelphi and Somerset-house. At the end of a road near a mile in length appears the new bridge at Blackfriars, and farther to the right the city of London, adorned with a great variety of steeples, and the grand cathedral of St. Paul's. This magnificent view of the most extensive town in the world is contrasted, on the country side, by a rich landscape on the hills of Surry.

The Borough is almost joined to Lambeth by the village of Newington and its environs. At Newington is a small church, and several alms-houses. Those on the south side of the road are for poor men and women of the Fishmongers company of London. They are built in a plain unadorned stile, and have no unpleasing appearance.

A few paces from the obelisk, a new theatre, or place of public entertainment, has lately been erected, intended, as we are informed, to rival Astley's exhibition of horsemanship near Westminster-bridge.

Con-

Convenience seems to be the great aim of this structure, of whose internal decorations we are not yet enabled to speak.

Farther along the road, and on the same side, is an extensive edifice, every where except the front enclosed by a wall of considerable height. The front is simple, and not inelegant. It is an hospital, or place of reception, for penitent prostitutes, and is under the most excellent regulations, which are the greatest honour to the supporters of this charity. This place is not the retreat of indolence or licentiousness; though, at the same time, every precaution which true delicacy and a sincere commiseration with the unfortunate females here admitted, is adopted, to prevent its being thought a house of correction, or even of hard labour.

They are admitted, if proper objects, upon petition; and on admission each signs an agreement to submit to the rules of the house, and to pay after the rate of 10*l.* per annum for her board, lodging, &c. if she should quit the house without leave of the committee before the expiration of three years.

Christ Church, on the same side of the road, is a modern edifice, but has nothing about it to induce us to stop.

The bridge at Blackfriars is exceedingly light and elegant. It was built according to a plan by Robert Mylne, architect. The first stone was laid on the 31st of October, 1760, by Sir Thomas Chitty, Knt. then lord mayor of London. Several pieces  
of

of gold, silver, and copper coin of his majesty Geo. II. were placed under the stone, together with a Latin inscription, in large plates of pure tin, inscribing the bridge with the name of William Pitt (afterwards earl of Chatham) as a proof the city's affection to the man under whose administration the antient reputation and influence of Britain was restored. But the will of the vulgar has over-ruled the wish of the city; for the bridge has never been called after the name of that great statesman, and probably never will.

The view from the top of Blackfriars-bridge is exceedingly pleasing, and even grand. On the one side, the road in St. George's Fields, over which we have just passed, is seen finely terminated by the obelisk; and on the other, the whole extent of London and Westminster is beneath the eye, stretched along the shore of a noble expansion of water, occupied by boats of various magnitudes and kinds. The nearest, most distinct, and most advantageous view of the cathedral of St. Paul's is from hence.

This bridge consists of nine arches, which being elliptical, the apertures for navigation are large, while the bridge itself is low. When a person is under the principal arch, the extent of the vault above cannot be viewed without some degree of awe!

The length of the bridge, from wharf to wharf, is 995 English feet; width of the central arch, 100 feet; width of the arches on each side, reckoning  
 5 from

from the central one towards the shores, 98, 93, 80, and 70 feet respectively; width of the carriage-way, 28 feet; width of the raised foot-ways on each side, 7 feet; and the height of the balustrade on the inside, 4 feet 10 inches.

Over each pier is a recess or balcony, containing a bench, and supported below by two Ionic pillars and two pilasters, which stand on a semicircular projection of the pier, above high-water mark: These pillars give an agreeable lightness to the appearance of the bridge on either side. There are two flights of stone steps at each end, defended by iron rails, for the convenience of taking water. These stairs, however, by conforming to the curvatures at the end of the bridge, are more elegant than convenient: a flight of 50 narrow stone steps, without one landing-place, must be very tiresome to porters going up and down with loads, and even dangerous in frosty weather.

This bridge was opened as a bridle-way on November 19, 1768, and soon after for carriages.

## M O R N I N G II.

**O**UR second walk will commence at the Tower, and will convey the stranger to most of the remarkable places to the eastward of St. Paul's Church.

At the upper part of Little Tower-hill, near the end of King-street, stands the Victualling-Office. It is separated from Tower-hill by a wall and gates, and contains some houses for the officers, with store-rooms, slaughter-houses, a brewhouse, houses for salting, barrelling, &c. provisions for the use of the Navy.

In Crutched Friars is the Navy Office; a building, at which all affairs relating to the royal navy are transacted by the Commissioners under the Lords of the Admiralty. It is a very plain structure, that, by its appearance, gives us no idea of its importance; but it must be allowed the merit of being extremely convenient. The office where the Commissioners meet, and the Clerks keep their books, is detached from the rest, as a precaution against fire, the papers here being of the utmost importance; and in the other buildings some of the Commissioners, and other officers, reside.

Crutched

Crutched Friars conveys us to Aldgate, where formerly stood a City-gate of that name. This street, together with Whitechapel, is one of the openest, though not the best built in the City. It would afford a fine vista for a public edifice, if erected at the end of the pile of buildings between Leadenhall-street and Fenchurch-street. This fine vista is, at present, terminated by a pump!

It is worth our attention to pass up Fenchurch-street, to take a view of the front of Ironmonger's Hall. The whole lower story is wrought in rustic, the center part of the building projects a little, and in this are a large arched entrance and two windows, with two others on each side. Over this rustic story rises the superstructure, which has a light rustic at the corners, to keep up a correspondence with the rest of the building; the part which projects is here ornamented with four Ionic pilasters coupled, but with a large intercolumniation. In the middle is a very noble Venetian window, and over it a circular one. In each space between the pilasters is a smaller window, with an angular pediment, and over these are also circular ones; but the side parts have arched windows, with square ones over them. The central part is crowned with a pediment, supported by these pilasters, and in its plane is the arms of the Company, with decorations in relievo. The upper part of the building is terminated by a balustrade, crowned with vases. This

composition is so well adapted in point of proportion, that the whole has a grand and noble effect.

‘I am of opinion, if the Directors of the East India Company had thought in this manner, they would have bestowed a greater expence on their house than appears in it at present: it is certainly unworthy their figure in the trading world, and would better suit with the common life of a single Director, than the pomp and state of the whole body. The fabrick, indeed, is built in taste; but there is not enough of it; and, if they had thought of adding a portico in the middle, it would have looked more like a finished building than it does now: we might have endured at least, though we could not have praised it.

The front of the church in Bishopsgate-street is, I think, more in taste than most about town; the parts it is composed of are simple, beautiful, and harmonious, and the whole deserves to be admired, for pleasing so much at so little expence.

From hence we may pass on to the South Sea House, and there we shall have some reason to wonder that, when the taste of building is so much improved among us, we see so little sign of it here. At the same expence they might have raised an edifice, which would have charmed the most profound judges: beauty is as cheap as deformity, with respect to the pocket; but it is easier to find money than genius, and that is the reason so many build, and so few succeed.’

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The stone front of the new Excise Office, in Broad-street, charms us by the air of strength and propriety which it possesses. The interior part of this building is convenient, but contains nothing to allure the disinterested spectator. The Briton will look with regret at the vast business transacted here, when he considers that the excise scheme has advanced so rapidly in so few years. A scheme which, if put in practice to its full extent, seems to possess powers to the annihilation of our boasted freedom. It is not generally known, or attended to, that many dealers are constrained by law to permit the revenue officers, at pleasure, without respect to time or convenience, to enter into any apartment in their houses; and that any invidious man, who thinks proper to lodge an information against his neighbour, of concealed exciseable goods, may cause his house to be searched, and himself remain undiscovered: that Commissioners of Excise, Judges till lately unknown to the constitution, determine in cases of property; and that excise-officers may examine and disturb, on suspicion, the baggage, &c. of travellers, since they are generally supported by government in any suit at law which may be the consequence of their tyranny.

This edifice is erected upon the ground on which Gresham-college formerly stood. Sir Thomas Gresham, by will, A. D. 1575, left one moiety of the Exchange of London, and other tenements, &c. to the city of London, in trust, among other pur-

poses, that they should find four lecturers, for ever, in divinity, geometry, astronomy, and music. The other moiety he left in like manner to the Draper's Company, to find three lecturers, for ever, in civil law, physic, and rhetoric. The lecturers were to have apartments in his dwelling-house, since called Gresham-college, at which place the lectures were to be delivered: and the surplus of the receipts, after payments of lecturers salaries, and some annual charities, are bequeathed to the trustees for ever. The early professors of Gresham-college are well known to all Europe, for their eminent talents and industry. Henry Briggs, the co-adjutor of Napier, in the calculation of logarithms; Dr. Hooke, the rival of Newton, and author of the *Micrographia*; Dr. Pemberton, editor of the *Principia*, and many other great men, have done honour to this college. But the ignorance, or carelessness, of subsequent trustees, have suffered this institution to fall into contempt and oblivion. The college is totally destroyed, and the professors have apartments in the Royal Exchange; but the world has long forgot to enquire after them, and they seem willing to enjoy the salary in peaceful obscurity.

‘ Bedlam is well situated in point of view, and is laid out in a very elegant taste; but if I may presume to find fault with it, the middle is not large or magnificent enough for the whole; and by being exactly the same, both in size and decoration, with the wings, seems even less, and more inconsiderable,

ble, than it really is: neither do the additions make any amends for this inconveniency, or appear of a piece with the rest. The removal of the wall, and entrance farther from the building, has a fine effect, and the statues on the top can never be sufficiently admired or praised. I am of opinion, no fabrick in Europe can boast finer, either as to propriety of place, or excellency of workmanship.'

This hospital is appropriated to the relief of those unhappy objects, who are afflicted with the most shocking of all disorders, madness. It was usual formerly to admit the curious, upon paying a small sum; but the custom being thought prejudicial to the patients, is now laid aside. The statues are by Cibber, father to the well-known poet laureat, Colley Cibber, whom Pope was so laborious to asperse.

Looking across the wide extent of Moorfields, part of which is inclosed by a contemptible wooden rail, and the rest waste and desolate, we behold the hospital of St. Luke's, for lunatics: a regular pile—but which, upon the whole, seems rather calculated to add than to diminish the dreariness of the scene.

Near the upper end of Moorfields is the Artillery-ground and house, belonging to the Artillery Company, of London. In the center of the north side of a spacious square, walled round, is the armory; a neat building of brick and stone, strengthened with rustic quoins at the corners. Before it is a flight of steps, and there are a few others at the door, which

is in the center, and is large, lofty, and adorned with a porch, formed by two Tuscan columns, and two pilasters supporting a balcony. The front is ornamented with a pediment, supported at the corners by quoins. On the top are placed several large balls, and on the apex of the pediment is a lofty flag-staff. On each side the main building, stands, at some distance backwards, a small edifice, where the provisions are dressed at the company's feasts. The hall of the armory is hung round with breast-plates, helmets, and drums; and fronting the entrance is a handsome pair of iron-gates, which lead to a spacious stair-case, painted with military ornaments, and adorned with the statue of a man dressed in a compleat suit of armour; and the principal room contains an arrangement of fire-arms, &c. which, in general, are executed in a superior style.

‘The tower of St. Michael’s, Cornhill, though in the Gothic style of architecture, is undoubtedly a very magnificent pile of building; and deserves, very justly, to be esteemed the finest thing of that sort in London.

The Royal Exchange is the next structure of any consequence which demands attention; and here, as in most costly fabricks, there is something to blame, and something to admire. A building of that extent, grandeur, and elevation, ought, without question, to have had an ample area before it, that we might comprehend the whole and every part at once.

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This is a requisite which ought to be allowed to all buildings, but particularly all of this sort; that is to say, such as are formed of very large parts; for in such a case, the eye is forced to travel with pain and difficulty from one object to another, nay, sometimes obliged to divide one into many parts, whereby the judgment is confused, and it is with great uncertainty we come to any conclusion at all. Upon the whole, the entrance into this building is very grand and august; the two statues which adorn it are, in a particular manner, beautiful and admirable; but then the tower which arises over it is a weight to the whole building, and is, at the same time, broken into so many parts, that it rather hurts than pleases; and if reduced to one half of its present height, would harmonize abundantly better with the whole. The inside is light and airy, laid out in a very good stile, and finished with great propriety of decoration. I could wish though, that either the statues were executed in a better manner, or that the city would condescend to excuse the setting up any more; for nothing can be more ridiculous, than to hurt the eye with a fault in the affectation of beauty.

The building erected for the Bank is liable to the very same objection, in point of place, with the Exchange, and even in a greater too. It is monstrously crowded on the eye, and unless the opposite houses could be pulled down, and a view opened into Cornhill, we might as well be entertained with a prospect

of the model through a microscope. As to the structure itself, it is grand and extensive; the architect has a very good taste of beauty, and only seems to be rather too fond of decoration; this appears pretty eminently by the weight of his cornices, which appear, in my opinion, to be rather too heavy for the building; though, upon the whole, both he and his work deserves abundantly more applause than censure.'

Convenience, which is undoubtedly the first object in building, has been aimed at by the architect. He has made the great hall in the form of a circular dome, illuminated by a sky-light; and several of the other offices for transferring stock, &c. have as much analogy to this figure as could easily be admitted of. It is a trite observation, that a dome, by filling the sight at once with a view of a great part of an edifice, is calculated to please universally the vulgar, as well as the man of taste and refinement. On this principle the rooms please the eye; but their utility or convenience is not so obvious. It is not easy to conceive, that the doors, which are comparatively very small to the size of the apartments, many of which have but one, can promote that circulation of air which is absolutely necessary to health. The great hall, for example, has no more than two small doors, and is occupied for a considerable part of the day by a herd of bulls, bears, and other cattle of Exchange-alley; which, together with a large iron warming-machine, must vitiate  
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the air in a very great degree. A provision ought to have been made for renewing it.

‘ It is but natural, to lament, that ways and means could not be found out to erect this building on one side of Charlotte-row, and that of the lord mayor on the other; two such magnificent structures as these, in conjunction with the church on the south side, would have made this a kind of center of beauty to the city, and each had set off and adorned the other.

It is impossible to quit this place, without taking notice of the equestrian statue raised here in honour of Charles II. a thing in itself so ridiculous and absurd, it is not in one’s power to look upon it without reflecting on the taste of those who set it up; but when we enquire into the history of it, the farce improves upon our hands, and what was before contemptible grows entertaining. This statue was originally made for John Sobieski, king of Poland, but by some accident, was left upon the workman’s hands. About the same time the city was loyal enough to pay their devoirs to king Charles, immediately upon his restoration; and finding this statue ready made to their hands, resolved to do it the cheapest way, and convert the Polander into a Briton, and a Turk, underneath his horse, into Oliver Cromwell, to make their compliment complete. In this very manner it appears at present, and the turband upon the last mentioned figure is yet an undeniable proof of the truth of the story.’

This statue was erected at the sole expence of Sir Robert Viner, alderman, knight and baronet; but it was removed, together with all the market stalls, in the year 1738, in order to make room for the present mansion-house.

The city of London cannot be accused of any great display of taste and judgment in the erection of their mansion-house. Instead of chusing the proposed spot between the ends of Pater-noster-row and Newgate-street, where a public building would have been seen to the highest advantage, terminating the view along Cheapside, and have stood beautifully detached, they have crammed this massy edifice into a corner where it cannot be seen, among buildings which are admirably placed to seclude the light from the apartments; and the architect, to second their intention, has loaded the front with a portico, which as effectually shades the windows on that side. In fact, when we contemplate this structure, its heavy and ponderous appearance, its want of elegance, and a certain air of clumsiness that pervades the whole, gives us very little reason to regret its being placed out of sight.

The following anecdote is related concerning the building of the mansion house, and seems no bad companion to Sir Robert Viner's statue of Charles II.

When it was resolved in the common council to build a mansion-house for the lord mayor, lord Burlington, zealous in the cause of the arts, sent down an original design of Palladio, worthy of its author,



thor, for their approbation and adoption. The first question in court was not, whether this plan was proper, but whether this same Palladio was a freeman of the city or no. On this great debates ensued, and it is hard to say how it might have gone, had not a worthy deputy risen up and observed gravely, that it was of little consequence to discuss this point, when it was notorious, that Palladio was a papist, and *incapable* of course. Lord Burlington's proposal was then rejected *nem. con.* and the plan of a freeman and a protestant adopted in its room. The man pitched upon, who afterwards carried his plan into execution, was originally a shipwright, and to do him justice, he appears never to have lost sight of his first profession. The front of his mansion-house has all the resemblance possible to a deep laden Indiaman, with her stern galleries and gingerbread work. The stairs and passages within are all ladders and gangways, and the superstructure at top answers pretty accurately to the idea we usually form of Noah's ark.

But however little we may be inclined to regret the secluded situation of the mansion-house, we cannot but deplore, that the church of St. Stephen's Walbrook should be hid behind it. The merit of this edifice is now universally known, but it was not so in the time of our author, who speaks thus concerning it:

‘ The church in Walbrook, so little known among us, is famous all over Europe, and is justly reputed  
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the master-piece of the celebrated Sir Christopher Wren. Perhaps Italy itself can produce no modern building, that can vie with this in taste or proportion. There is not a beauty which the plan would admit of, that is not to be found here in its greatest perfection; and foreigners very justly call our judgement in question for understanding its graces no better, and allowing it no higher degree of fame.'

At the lower end of King-street, Cheap-side, stands Guildhall, for holding the courts, and transacting the business of the city. It was finished in the year 1421, and is in a very contemptible Gothic stile. Notwithstanding its great advantage in situation it has a mean appearance. The trifling and ill-judged variety of parts prevents all its effect at a distance; and on a nearer view we perceive, that these parts are disgusting and void of beauty, whether we consider them collectively or separately. The four small statues in niches on each side of the gate, and vulgarly supposed to represent the cardinal virtues, have some merit.

Guildhall has very little effect on the spectator who enters it; the entrance being on one side, prevents the perspective being seen to any advantage. The steps which lead to the courts are awkwardly situated on one side of the principal entrance, instead of being directly opposite; and the two gigantic figures which are placed in the balcony, afford matter of contempt and derision to every spectator who has the least idea of propriety. These mon-

storous absurdities are supposed to represent a Briton and a Saxon.

The statue of alderman Beckford, at the west end of the hall, is finely situated, and is a great addition to the place. Whether a fancy drapery would not have admitted of more elegance than a lord mayor's robe, is a matter that it is now too late to enquire into; but the statuary is worthy of commendation for succeeding so well in this figure, considering the difficulties he had to encounter. The sitting figures have very little grace, either in themselves or their attitudes.

‘ The steeple of Bow church is a masterpiece, in a peculiar kind of building, which has no fixed rules to direct it, nor is it to be reduced to any settled laws of beauty: without doubt, if we consider it only as a part of some other building, it can be esteemed no other than a delightful absurdity; but either considered in itself, or as a decoration of the whole city in prospect, not only to be justified, but admired. That which we have now mentioned, is beyond question as perfect as human imagination can contrive or execute—and till we see it outdone, we shall hardly think it to be equalled.

In a place like London, where so many decorations are wanted, so few are to be found, and even so little room to increase their number, one is forced to regret any opportunity which is neglected, or any space which is not improved as it ought. It is certain, that no spot is better situated for a statue than  
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that where Cheapside conduit formerly stood ; and as no king ever deserved that honour more from his people than the immortal William III. I think all party disputes ought to have been dropt, and the whole city agreed to pay a compliment to themselves by doing that justice to him.

We are now come as far as where the conduit formerly stood in Cheapside, and before I leave this place, I think it proper to recommend the steeple of Foster-lane to the attention of the passenger. It is not a glaring pile, that strikes the eye at the first view with an idea of grandeur and magnificence ; but then the beautiful pyramid it forms, and the just and well proportioned simplicity of all its parts, satisfies the mind so effectually, that nothing seems to be wanting, and nothing can be spared.'

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## M O R N I N G III.

**A**FTER surveying the cathedral of St. Paul, we shall take a short walk in the adjacent part of the city, passing round the church-yard to the eastward: from whence we shall cross Pater-noster Row and Newgate-street, through Christ's-hospital, to Smithfield and Charterhouse-square, and return through the Old Bailey to Fleet Market.

‘ The grand cathedral of St. Paul’s is, undoubtedly, one of the most magnificent modern buildings in Europe; all the parts of which it is composed are superlatively beautiful and noble; the north and south fronts, in particular, are very perfect pieces of architecture, neither ought the east to go without due applause.

The two spires at the west end are in a finished taste, and the portico with the ascent, and the dome that rises in the center of the whole, afford a very august and surprising prospect: but still, with all these beauties, it has certainly yet more defects; and the pleasure we receive from the first, is so much qualified and tamed by the last, that we rather wonder how we can be pleased so much, than why we are displeased at all. But not to condemn in the gross,

grofs, I'll take the liberty to touch upon a few particulars, and lay myself juftly open to censure, in cafe I miftake, or blame in the wrong place.

In the firft place, therefore, there is a moft notorious deficiency in point of view; fuch a huge fabrick as St. Paul's ought, at leaft, to be furveyed at the diftance of Temple-Bar, and the vifta ought to be confiderably wider than the front of the building; but this is fo far from the cafe here, that we cannot fee it till we are upon it: and this defect is ftill made worfe, by turning the edifice from the eye, even where it can be viewed, for the fake of that ridiculous fuperftition of erecting it due eaft and weft. In the next place, the dividing the portico, and, indeed, the whole ftructure into two ftories on the outside, certainly indicates a like divifion within: a circumftance abounding with abfurdities, and defeating even the very end of erecting it at all. If, indeed, the architect had been embarrassed to reconcile the diftance and height of his column, I am humbly of opinion, that a light and proper attick ftory had answered all ends, both of ufe and beauty, and left him room to have enlarged his imagination, and have given an air of majefty to the whole. Let me add, that I apprehend the portico fhould have been farther projected on the eye inftead of retreating from it, in order to have given a grand contraft to the whole front, and added the perspective within.

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I shall say no more on the outside than this, that, according to my best notions of regularity and order, the dome should have been raised exactly in the center of the whole, and that there should have been two corresponding steeples at the east, as well as the west, and with all other suitable decorations: if a view of the whole length of the building too could have been opened to the water-side, it would have added greatly to its grandeur and magnificence, and have afforded a most noble prospect from off the river into the bargain. However odd or new the first of these propositions may seem, let any body take a view of St. Paul's from any of the neighbouring hills, and they will instantly discern that the building is defective, and that the form of a cross is more favourable to superstition than beauty: in a word, they will easily see, at least, that the dome, in its present circumstances, is abundantly too big for the rest of the pile, and that the west end has no rational pretence to finer and more splendid decorations than the east. Before we begin our examination of the inside of St. Paul's, it will not be amiss to cast an eye on the statue in the area before it, erected in honour of the late queen.

It stands exactly in the front of the building, though it seems, by the odd situation of Ludgate-street, to be on one side, and is, upon the whole, modelled in a tolerable taste, and executed as well: the principal figure indeed, the queen herself, is an exception to this character; such a formal Gothic habit,

habit, and stiff, affected attitude, are neither to be endured or pardoned, and there is not one of those round the base that does not justly deserve the preference.

Whoever understands the nature of public ornamental buildings critically, always lays it down for a rule, that they cannot be too expensive or magnificent; for which reason St. Paul's is so much from being admired, for being so grand and august as it is, that nothing is more common than to hear it censured for not being more so. Every body knows that the fund which raised it from its ruins to its present glory, was equal to any design of majesty or beauty; and as those who had it in trust went so far to this necessary end, it is a thousand pities they did not carry it on much farther, and make this pile not only the ornament of Britain, but the admiration and envy of all Europe. St. Peter's, at Rome, was already built; a model which the most finished architect need not have been ashamed to imitate: and as all its particular beauties have been long publicly known and admired, I think it was incumbent on us to equalled it at least; and if we had excelled it too, it would have been no more than might have been reasonably expected from such a nation as ours, and such a genius as Wren.

On these principles it is that men of taste and understanding are surprized, at entering this church, to see so many faults, and miss so many beauties: they



they discover, at once, that it wants elevation to give it proportionable grandeur, and length to assist the perspective: that the columns are heavy and clumsy to a prodigious degree, and rather incumber the prospect than enrich it with symmetry and beauty; half the necessary breaks of light and shadow are hereby wanting, and half the perspective in general cut off; at the same time I don't deny, but many parts of the decoration are exceedingly grand and noble, and demand, very justly, a sincere applause. The dome is, without question, a very stupendous fabrick, and strikes the eye with an astonishing pleasure: it is, indeed, one of those happy kinds of building that please all kinds of people alike, from the most ignorant clown up to the most accomplished gentleman. But yet even here the judge cannot help taking notice, that it bears no proportion to the rest of the building, and that after you have seen this you can look at no other part of it; whereas a judicious builder would husband his imagination, and still have something in reserve to delight the mind, though nothing, perhaps, could be contrived to surprize after it. For example, the very nature of a choir would not admit of any thing so marvellous as the dome, yet it might have relieved the eye with something equivalently beautiful; the entrance in front might have been more noble and uniform; either composed of wood entirely, or marble; for the present mixture of both makes a disagreeable piece of patch work, that rather disgusts  
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than entertains. The opening on the inside, through the present beautiful range of stalls, might have terminated in a much more magnificent alcove than we see there at present, adorned with all the elegance and profusion of decoration; the altar should have been raised of the richest marble in the most expensive taste, that it might have been of a piece with the rest of the church, and terminated the view of the whole with all the graces of the most luxuriant imagination: all the intermediate spaces should have been filled up with noblest historical paintings; all the majesty of frieze-work, cornice, and carving, heightened with the most costly gildings, should have been lavished to adorn it; and one grand flow of magnificent curtain depended from the windows to finish and adorn the same. Thus have I been free enough to give my impartial opinion of St. Paul's, I hope not too presumptuously; and if ignorantly, let every reader's private judgment set me right.'

A resolution being taken to build a new cathedral, which should equal, if not exceed, the magnificence and splendor of the old fabric, Sir Christopher Wren was ordered to prepare a design, and cause a model thereof to be made as a rule and direction for the whole work. To raise a fund sufficient to carry the work into execution, the chamber of London was made an office for the receipt of contributions to defray the expence; into which, in 10 years only, was paid the sum of 126,000*l.* king Charles II. generously

nerously giving 1000*l.* a year out of his privy-purse, besides a new duty on coals, which produced 5000*l.* a year, over and above all other grants in its favour; so that the legacies, subscriptions, &c. continually coming in, amounted to more money than the purposes required.

Sir Christopher prepared a design antique and well studied, conformable to the best stile of the Greek and Roman architecture; which the bishops disapproved of, as they thought it not enough in the cathedral fashion. He then produced the scheme of the present structure, which was approved of.

In digging its foundation, Sir Christopher, to his great mortification, in extending his lines to the north-east, when he wanted but six or seven feet to complete his design, fell upon a pit, where the potters of old time had taken their pot-earth from, and filled up the hole with broken fragments of urns, vases, and such like rubbish. This obliged him to dig through the sand to the depth of 40 feet at least, to the solid earth; he therefore sunk a pit 18 feet wide, (though he wanted at most but seven) through all the strata, and laid the foundations of a square pier of solid masonry upon the hard sea beach that covered the original clay, which he raised within 15 feet of the present surface, and then turned a short arch under-ground to the level of the stratum of the hard pot-earth, upon which arch the north-east coin of the choir of St. Paul's now stands.

All things being prepared, and many difficulties surmounted, in pulling down, clearing away, &c. Sir Christopher Wren laid the first stone on the 21st day of June, 1675, in the reign of Charles II.

The foundations being laid, Portland stone was made choice of to complete the superstructure, as those from thence were of the largest scantlings; yet these could not be presumed upon for columns exceeding four feet in diameter: this determined Sir Christopher to make choice of two orders, instead of one, and an *attic* story, as St. Peter's at Rome, in order to preserve the just proportions of his cornice, otherwise the fabric would have fallen short of its intended height. On these principles therefore he proceeded, and raised the lofty edifice we now see.

The lower division of the building is adorned with a range of double pilasters, with their entablatures of the Corinthian order; and as many of the Composite, or Roman order, ornament the upper.

The spaces between the arches of the windows, and the architrave of the lower order, are filled with great variety of curious enrichments; as are those likewise above.

On the west front is erected a most magnificent portico, graced with two stately turrets and a pediment, enriched with sculpture.

The columns of this portico are doubled; two columns are brought nearer together to make greater intercolumns alternately, and to give a proper space

to three doors; the two side-doors for daily use, and the middle for solemnities: the columns are widened to make a free and commodious passage to each, which is gracefully done by placing the pillars alternately wide and close.

The entrance to the north and south is likewise by two magnificent porticos.

The east end is beautified by a noble piece of carving, in honour of king William III.

Over all is a dome, terminated by a lantern, ball, and cross.

The pilasters of the outside are doubled, which serve as buttresses, and give space to large windows between; they also adjust the arcades within, and regulate the roof.

This cathedral is built in form of a cross. The dimensions from east to west, within the walls, are 500 feet; from north to south, within the doors of the porticos, 223 feet; the breadth, at the entrance, 100 feet; its circuit, 2292 feet; its height within, 110 feet; to the upper gallery, 266 feet; to the top of the cross, 64 feet; from the level of the ground to the top, 440 feet; the diameter of the dome is 108 feet, of the ball six feet; the diameter of the columns of the porticos, four feet; their height, 48 feet. To the top of the west pediment, under the figure of St. Paul, is 120 feet. The height of the towers, at the west front, is 280 feet. The length of the minute-hand, on the dial, eight feet;

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of the hour-hand, five feet five inches ; of the hour-figures, two feet seven inches.

The whole cathedral stands on two acres, 16 perches, 23 yards, and one foot of ground.

This vast fabric is surrounded with about 2500 strong iron palisadoes ; and in the area of the grand west front, on a pedestal, stands a statue of queen Anne ; the figures on the base represent Britannia, with her spear ; Gallia, with a crown on her lap ; Hibernia, with her harp ; and America, with her bow : the workmanship of the ingenious Mr. Hill, who was chiefly employed in all the decorations. By this gentleman were performed those fine statues and carvings, that add such spirit and beauty to the whole ; the lively representation of St. Paul's conversion, carved in relief on the pediment of the principal front ; the majestic figure of St. Paul, on the apex of the pediment, with St. Peter on his right, and St. James on his left ; the four evangelists, with their proper emblems, on the front of the towers.—St. Matthew is distinguished by an angel, St. Mark by a lion, St. Luke by an ox, and St. John by an eagle. On the pediment, over the north portico, the royal arms with the regalia, supported by angels, with the statues of five of the apostles. On the pediment, over the south portico, a phoenix rising out of the flames, with the word RESURGAM underneath it : this device, perhaps, had its origin from the following incident : Sir Christopher having fixed upon the place for the center of the great dome,

dome, a labourer was ordered to bring him a flat stone from among the rubbish, to leave as a mark of direction to the masons; the first the fellow came at happened to be a grave-stone, with nothing remaining of the inscription but the word RESURGAM, which was remarked by the architect as a favourable omen. On this side of the building are five statues, which take their situation from that of St. Andrew, on the apex of the pediment just mentioned.

The highest, or last stone, on the top of the lantern, was laid by Christopher Wren, the surveyor's son, in the reign of queen Anne, 1710, in the presence of Mr. Strong, the principal mason, and others chiefly employed in the execution of the work.

Thus, in 35 years, was this mighty fabric, lofty enough to be seen at sea eastward, and at Windsor westward, begun and finished by one architect, one principal mason, and under one bishop of London, Dr. Henry Compton: the charge was supported chiefly by a small and easy imposition on sea-coal.

Within this cathedral are three ailes. The vault is hemispherical, consisting of 24 cupolas, cut off semicircular, with segments to join to the great arches one way, and the other way they are cut across with elliptical cylinders, to let in the upper lights of the nave; but in the ailes, the lesser cupolas are cut both ways in semicircular sections, and altogether make a graceful geometrical form, distinguished with circular wreaths, which is the hori-

zontal section of the cupola. The arches and wreaths are of stone, carved; the spandrels between are of sound brick, invested with stucco of cockle-shell lime, which becomes as hard as Portland-stone; and which, having large planes between the stone ribs, are capable of further ornaments of painting, if required. Besides these 24 cupolas, there is a half cupola at the east, and the great cupola of 108 feet diameter in the middle of the crossing of the great ailes; it is extant out of the wall, and is very lightsome by the windows of the upper order, which strike down the light through the great colonade that encircles the dome without, and serves for the butment of the dome, which is brick, of two bricks thick; but as it rises every way five feet high, has a course of excellent brick of 18 inches long, bending through the whole thickness; and to make it still more secure, it is surrounded with a vast chain of iron, strongly linked together at every 10 feet: this chain is let into a channel cut into the bandage of Portland-stone, and defended from the weather by filling the groove with lead. Over the first cupola is raised another structure of a cone of bricks, so built as to support a stone lantern of an elegant figure, and ending in ornaments of copper, gilt; the whole church above the vaulting being covered with a substantial oaken roof and lead, so this cone is covered and hid out of sight by another cupola of timber and lead; between which and the cone are easy stairs, which ascend to the lantern. The contrivance  
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here is astonishing. The light to these stairs is from the lantern above, and round the pedestal of the same.

As Sir Christopher was sensible, that paintings, however excellent, are liable to decay, he intended to have beautified the inside of the cupola with mosaic work, which strikes the eye of the beholder with amazing lustre; and, without the least decay of colours, is as durable as the building itself; but in this he was unhappily over-ruled, though he had undertaken to procure four of the most eminent artists in that profession from Italy.

The inside of the cupola is painted and richly decorated, by that eminent English artist Sir James Thornhill; who, in eight compartments, has represented the principal passages in the history of St. Paul's life; namely, his conversion; his punishing Elymas the forcerer with blindness; his preaching at Athens; his curing the poor cripple at Lystra, and the reverence there paid him by the priests of Jupiter as a god; his conversion of the gaoler; his preaching at Ephesus, and the burning the magic books in consequence of the miracles he there wrought; his trial before Agrippa; his shipwreck on the island of Melita, or Malta; and his miracle of the viper.

Besides the choir, the stalls of which are very beautifully carved, and the other ornaments of equal workmanship, there is a morning-prayer chapel, where divine service is performed every day,

Sundays excepted; and opposite it, the confistory; each of which has a magnificent screen of carved wainscot, and has been greatly admired by the curious, as has the carving of the stately figures that adorn the organ-case.

In the center of the cross-aisle, where is fixed a brass plate, you have a full view of the cupola or dome, and of the whispering-gallery.

The choir, the aisles on each side of it, and the organ, are inclosed with beautiful iron rail and gates.

The organ-gallery is supported with Corinthian columns of blue and white marble. The choir has on each side 30 stalls, besides the bishop's throne on the south side, and on the north, the lord mayor's.—The reader's desk is inclosed with very fine brass rails, gilt, in which is a gilt brass pillar, supporting an eagle of brass, gilt, which holds the book on its back and expanded wings.—The altar-piece is adorned with four noble fluted pilasters, painted and veined with gold, in imitation of lapis lazuli; and their capitals are double gilt.—In the intercolumniations are 21 pannels of figured crimson velvet.

All the floor of the church and choir to the altar rails is paved with marble; the altar is paved with porphyry, polished, and laid in several geometrical figures.

The colours hanging in the body of the cathedral, over the western entrance, were taken from the French at Louisbourg, in 1758. They consist of an artillery standard, white and gold; one pair

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of Spanish ragged staves; one pair of Swiss ensign colours, green and white; two pair of ensign colours, blue and white; and two staves without colours.

Of the CURIOSITIES which strangers pay to see.

Of the GOLDEN-GALLERY, price two-pence each person.

Entering at the south door, on your left hand are the stairs, by which you ascend the cupola, which lead to this gallery by 534 steps, 260 of which are so easy, that a child may ascend them; but those above are unpleasant, and in some places exceeding dark, particularly, between the brick cone, and the outer case of the dome; but what light you have, affords you an amazing proof the architect's contrivance. From this gallery you have a fine prospect of the river, city, and country round, which, in a clear day, discovers a pleasing variety, with which many remain satisfied, and never attempt to go higher.

Of the WHISPERING-GALLERY, price two-pence each person.

To this gallery you will be invited in your descent: from hence you have the most advantageous view of the fine paintings in the cupola; there is an easy ascent to this gallery for persons of note, by a

most beautiful flight of stairs, not to be exceeded: here sounds are enlarged to an amazing degree; the shutting of the door seems as loud as thunder at a distance; the least whisper is heard round the whole circumference, even the ticking of a watch; and one person speaking against the wall, on this side, appears to be present to another on the other side, though the distance between them is no less than 143 feet.

Of the LIBRARY, price two-pence each person.

The flooring whereof is, indeed, the greatest curiosity in it, which is most artfully inlaid without either nails or pegs, like the framing of a billiard-table; the books are neither numerous nor valuable; but the wainscoting, and cases for their reception, want neither elegance nor convenience. There is here a fine painting of bishop Compton, under whom the cathedral was built.

Of Sir Christopher Wren's first MODEL for building this Cathedral, price two-pence each person.

It is a mistake that this model was taken from St. Peter's at Rome; it was his own invention, laboured with much study, and, as he thought, finished with good success. This design, which is of one order only, the Corinthian, like St. Peter's at Rome, the surveyor set a higher value upon than any he drew; but it was not approved of by the  
bishops.

bishops. Pity it is, that so valuable a fragment of the utmost exertion of this great man's genius should be suffered to run to decay.

Of the GREAT BELL, price two-pence each person.

This is in the south tower, and weighs eighty-four hundred weight. On this bell the hammer of the great clock strikes the hour; and on the lesser bell the quarters are struck. The sound of both are so excessive loud, that tender ears are much affected if either happens to strike while near them. The sound of the great bell is said to have been heard as far as Windsor.

Of the GEOMETRY STAIRS, price two-pence each person.

This is the last curiosity shewn. It is a flight of stairs, the steps of which are so contrived, as to hang together, without any visible support. Stairs, on this construction, are now very common in England.

The whole expence of erecting this superb edifice amounted to the sum of 736,752 l. 2 s. 3 d.'

On St. Bennet's-hill, to the south-west of St. Paul's cathedral, stands the Herald's-office, or College of Arms, the place of residence of the kings, heralds, and pursuivants at arms, who form a corporate body, consisting of thirteen members.

This office was destroyed by the general conflagration in 1666, and rebuilt about three years after. It is a square, inclosed by regular brick buildings, which are extremely neat, without expensive decorations. The floors are raised above the ground, and there is an ascent to them by flights of plain steps. The principal front is in the lower story, ornamented with rustic, upon which are placed four Ionic pilasters, that support an angular pediment. The sides, which are conformable to this, have arched pediments. On the inside is a large room for keeping the court of honour; a library, with houses and apartments.

Not far from hence, in Great Knight Rider-street, is Doctor's Commons, a college for the study and practice of the civil law, where courts are kept for the trial of civil and ecclesiastical causes, under the archbishop of Canterbury and the bishop of London; as is the Court of Arches, and the Prerogative Court. There are also offices in which wills are deposited and searched, and a Court of Faculties and Dispensations. Causes are likewise tried here by the Court of Admiralty, and that of Delegates.

The causes of which the civil and ecclesiastical law do, or may, take cognizance, are blasphemy, apostacy from christianity, heresy, ordinations, institutions of clerks to benefices, celebration of divine service, matrimony, divorces, bastardy, tythes, oblations, obventions, mortuaries, dilapidations, reparation

ration of churches, probate of wills, administrations, simony, incest, fornication, adultery, solicitation of chastity, pensions, procurations, commutation of penance, right of pews, and others of the like kind.

Here is a very numerous library, consisting chiefly of books of civil law and history, and is daily increasing, by the donations which every bishop gives at his consecration.

At the east end of St. Paul's church-yard is St. Paul's school, founded in 1509, by Dr. John Collet, dean of St. Paul's, for a master, an usher, and a chaplain. The Mercers Company are trustees; and their conduct has been such in the execution of their charge, that the school has been always in high estimation, and the revenue is greatly improved.

The present edifice, which was built soon after the fire of London, has a very singular appearance. The public opinion is divided about it, but it seems more worthy of disapprobation than praise. Neither utility nor effect appear to have been consulted in making the center not more than half the height of the ends; and the mixture of brick and stone, seems to have been intended not so much to add strength to the building, as to give it an air of finery, very little calculated to please the man of judgment. The architect has deviated exceedingly from the received rules, without offering any thing in his performance which can induce us to excuse his presumption.

On the north side of Newgate-street, near Christ-church, is Christ's-hospital; a school for the maintenance and education of children of both sexes. This school is frequently called the Blue-coat-school by the vulgar, from the colour of the children's garments. It has nothing in its structure to claim attention from the critic, having been built at different times, without any regard to general symmetry; but its extensive effects demand our notice. Henry VIII. in the last year of his reign, gave the priory of St. Bartholomew, and its dependant convent of Grey Friars, to the poor. In consequence of this grant, the city was obliged to establish a settled and regular provision for the poor in this place. But this was not done till the latter end of the reign of Edward VI. who being extremely affected at a sermon of bishop Ridley, took such measures, by the advice of that truly christian prelate, that this hospital was permanently settled. To promote and continue which work, he settled upon it certain lands, that had been given to the house of the Savoy, founded by Henry VII. for the lodging of pilgrims and strangers, but which, at that time, was only used by vagabonds and strumpets.

The whole revenue of this hospital is so great, that they maintain upwards of a thousand children at a time. Here is also a mathematical school, founded and endowed by Charles II. for the education of forty boys for the sea, to which the governors of Christ's-hospital have since appointed  
forty



forty more to be taught in like manner. This is a school of great reputation, and has always hitherto been under the conduct of one of the first mathematical men in England. The present master is Mr. William Wales, who is sufficiently known to the world for his scientific knowledge and abilities.

‘ In Smithfield we see a vast area, that is capable of great beauty, but is at present destitute of all ; a scene of filth and nastiness ; one of the most nauseous places in the whole town. It is true, the use which is made of it, as a market, is something of an excuse for it ; and, in some degree, atones for the want of that decency which would improve it so much : yet still, it is my opinion, that ways and means might be found to make it tolerable at least ; and an obelisk, pyramid, or statue, in the center, defended with handsome and substantial rails, would go a great way in so desirable a project.

‘ On one side of this irregular place are the entrances, not the fronts, of a magnificent hospital ; in a taste not altogether amiss, but so erroneous in point of proportion, that it rather offends than entertains : but, what is still more provoking, the building itself is entirely detached from the entrance ; and, though so near a large and noble opening, is, in a manner, stifled with the circumjacent houses. It is, indeed, a building in a box, or case ; and though beautiful in itself, and erected at a prodigious expence, is so far from giving pleasure to a judge, that he would rather regret its being built at all.

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It is certain, that where the ground will admit of it, public buildings can hardly be too grand and magnificent; but where they cannot be seen when finished, use and convenience only should be consulted, and a pile of rough stones, from the quarry, would answer the end, as well as the marble of Egypt, with the decorations of Greece or Rome.'

The Charter-house and square is not at all remarkable for architecture, or design; but a general neatness gives it a pleasing appearance. After walking through the dirt and hurry of the neighbouring streets, we find an agreeable contrast in the academical stillness and verdure of this place, which the antiquity of the building, and orderly appearance of its inhabitants, contributes to improve. This edifice was originally a religious foundation of the order of Carthusians, the word Charter-house being a corruption of the French Chartreux: but being dissolved at the reformation, it fell into the hands of the earl of Suffolk, who disposed of it to Thomas Sutton, Esq; a citizen of London, by whom it was fitted up, and endowed it with lands which, at present, produce upwards of 6000*l.* per annum.

In this house are maintained eighty pensioners, who, according to the institution, are gentlemen, merchants, or soldiers, fallen into misfortunes. These are provided with handsome apartments, and all the necessaries of life, except cloaths; instead of which, each of them is allowed a gown, and 7*l.* per annum.

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There are also forty-four boys supported in the house, where they have handsome lodgings, and are instructed in classical learning, &c. Besides these, there are twenty-nine students at the Universities, who have each an annual allowance of 20*l.* for the term of eight years. Others, who are judged more fit for trades are put out apprentices, and the sum of 40*l.* is given with each of them. As a farther encouragement to the scholars brought up on this foundation, there are nine ecclesiastical preferments in the patronage of the governors, who, according to the constitution of the hospital, are to confer them upon those who are educated there.

The pensioners and youths are taken in at the recommendation of the governors, who appoint them in rotation.

At the lower end of Clerkenwell-green stands the lately erected county-hall. The front of this edifice is of stone, and has very considerable merit. The basement story is rustic, with square windows. The central parts project a little, and are ornamented with four Ionic columns crowned with an angular pediment, without which, on each side, is a pilaster of the same order. The central intercolumniation has a large arched window, as have also the two intercolumniations at the ends of the front, over each of which are the fasces, &c. dependent, in relief. The other two, on each side the center, have windows not arched, the upper spaces being occupied by two upright ovals, containing the figures of Justice

tice and Mercy, in relief. The pediment space exhibits the arms of the county, with ornaments. The whole structure does not seem sufficiently raised, which is owing to its situation at the bottom of a hill. The most superficial observer cannot help regretting, that it is not placed at the upper end of the Green.

‘ The Physicians College, in Warwick-lane, a structure little known, and seldom talked of, is a building of wonderful delicacy, and eminently deserves to be considered among the noblest ornaments of this city; and yet, so unlucky is its situation, that it can never be seen to advantage; nay, seldom seen at all; and what ought to be conspicuous to every body, is known only to few; and those, too, people of curiosity, who search out their own entertainments, and don’t wait for the impressions of vulgar reports, or common fame, to excite their attention, or influence their judgments.’

The prison of Newgate, before it was damaged by the outrages of the populace, in 1780, might have been esteemed a model for structures of this nature. The external face is entirely wrought in rustic, and strikes the mind very forcibly with an idea of its purpose. We behold symmetry and fitness. The mind is filled, though not with pleasing sensations. It is impossible to consider this massy edifice, but as the mansion of despair and misery.

The Sessions-house, being so near Newgate, hurts the general effect, which the regularity of that pile tends

tends to produce; for we cannot readily determine, whether they are detached buildings or not. This last edifice is calculated much more for convenience than effect. The principal front cannot be viewed but obliquely, and the largeness of the windows, together with the passage through which the prisoners are introduced, give it a very singular appearance.

Near adjoining to the Sessions-house is the surgeons theatre, a modern edifice, built in a stile which possesses a noble simplicity. At this place all murderers are publicly dissected, after execution at Tyburn.

Fleet-market was opened about the time that Stocks-market was abolished, to make way for the city mansion-house, namely, in 1737. The stalls, &c. of this market are well contrived and executed; but not sufficiently so to prevent our regretting, that one of the noblest streets in London should be applied to such a purpose. It may be easily imagined, what an addition the removal of the market would be to the city, when the old houses on each side came to be rebuilt; for the street from Blackfriars-bridge to Holborn is near half a mile in length, 30 yards in breadth, and almost entirely strait.

A small stone obelisk has, within a few years, been erected at the common center of Fleet-street, Ludgate-street, and Fleet-market.

On the west side of Bride-street, not far from Blackfriars-bridge, is Bridewell-hospital, where anciently stood a royal palace of the kings of England.

land. This was given by Edward VI. as part of the great plan of charity, concerted by bishop Ridley, and endowed by that monarch. It was instituted for the correction of vagabonds, and the employment of the poor. In this hospital are generally about 100 youths, who are apprentices to mechanic tradesmen, that reside there, and are called Arts Masters. It consists of two courts, in which the buildings are convenient, and not very irregular.

MORNING

## M O R N I N G IV.

**O**UR next morning's tour will be from Fleet-market along the Strand, to the Surry side of Westminster-bridge.

‘ The steeple of St. Bride's, at first sight, appears to a good deal of advantage; but on ever so slight an examination, we conclude it wants variety, and the first and last order are almost the same.

‘ St. Dunstan's, Fleet-street, is but an incumbrance to the way. Without having any thing but deformity in itself, it spoils the beauty of the whole street, and hides the prospect of Temple-bar, which would terminate the view very advantageously, and to be seen almost as far again as it is at present.

‘ Temple-bar is the only remaining gate about town, and deserves some degree of applause. If it has any fault, it is, that the top being circular as well as the arch underneath, the whole wants that contrast of figure, which is so essential to beauty and taste. The statues on the outside are good, their only disadvantage is the hurry of the place where they are to be viewed, which makes it dangerous to be curious, and prevents that attention to them, which they would otherwise command.

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‘ The structure of the Temple-gate is in the stile of Inigo Jones, and very far from being inelegant; I wish I could say the same of the different detachments of building which belong to it; but that is far from being in my power, nor ever can or will, the property is so divided and subdivided, that it is next to impossible that any agreement should ever be made in favour of harmony and decoration. It is certain, that nothing can be finer situated than the Temple, along the side of the river; and, if we consider the elevation of the ground, and how far it extends, the most barren invention cannot fail of conceiving the use it might be put to, and the beauties it would admit of. At present there is but one thing which is worth observing in the Temple, and that is the old church, which belonged to the Knights Templars of Jerusalem; and the outside even of this is covered from the view, that the whole might be of a piece. The inside, indeed, is yet visible, and may justly be esteemed one of the best remains of Gothic architecture in this city. The form of it is very singular; you enter first into a large circular tower, which at top terminates in something like a dome, and has a very good effect on the eye; beyond, opposite to the entrance, the church extends itself in three ailes, and is built and finished with as much elegance and proportion as the taste of those days would allow.’

The buildings called the Temple, are divided into the Middle Temple, and the Inner Temple, which  
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are called Inns of Court. They are extraparochial, and chiefly inhabited by attornies, and other students or professors of the law.

‘ From the Temple it is but a natural step to Lincoln’s Inn; but by the way, it is worth a stranger’s curiosity, to visit the habitation of the master of the rolls, which is certainly built with elegance and convenience, and can be blamed in nothing, but its situation; which is, undoubtedly, as bad as the building is good.

‘ Lincoln’s Inn may reasonably boast of one of the neatest squares in town; and though it is imperfect on one side, yet that very defect produces a beauty, by giving a prospect to the gardens, which fill the space to abundantly more advantage. I may safely add, that no area is any where kept in better order, either for cleanliness and beauty by day, or for illuminations and decorum by night. The fountain in the middle is a very good decoration; and if it was still kept playing, as it was some years ago, it would preserve its name with more propriety, and give greater pleasure into the bargain.

‘ The outside of the chapel belonging to this society, is a very good piece of Gothic architecture, and the painting on the windows has a great many admirers within; in my opinion, indeed, it does not deserve quite so much applause as it has received; because the designs are poor, the faces have little expression, and there is little reason, beside a blind regard to antiquity, to extol them at all. The raising  
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this chapel on pillars affords a pleasing melancholy walk underneath; and by night, particularly, when illuminated by the lamps, it has an effect that may be felt, but cannot be described.'

This chapel was built by Inigo Jones, who, notwithstanding his skill and reputation in architecture, could not persuade the Benchers to have it in any other stile.

The new Six Clerks office is a very plain building, neatly faced with stone. It has no pretence to praise, as containing no attempt to deserve it. On the Chancery-lane side we are offended at the door, which is not in the center of the building, and for that reason destroys the regularity of its appearance. And when we view it from the grand square of Lincoln's-Inn Fields, we are remarkably struck with the idea of its being yet unfinished. For this building does not cover half the eastern line, and the disagreeable vacuity to the southward naturally induces us to suspend our approbation, till it is uniformly filled up. A circumstance which, it is highly probable, will never happen.

'The gardens are far from being admirable, but then they are convenient; and, considering their situation, cannot be esteemed too much. There is something hospitable, too, in the society, in laying them open to public use; and while we share in their pleasures, we have no title to arraign their taste.'

'From the terrace of Lincoln's-Inn gardens, we have a prospect of one of the largest squares in Europe;

Europe; it was originally laid out by the masterly hand of Inigo Jones, and intended to have been built all in the same stile and taste: but by the miscarriage of this, and many other such noble designs, there is too much reason to believe, that England will never be able to produce people of taste enough to be of the same mind, or unite their sentiments for the public ornament and reputation. Several of the original houses still remain to be a reproach to the rest; and I wish the disadvantageous comparison had been a warning to others, to have avoided the like mistake.

‘ The late earl of Talbot’s house, the center of the western pile, is built on the above-mentioned model of Inigo Jones, but so elevated and improved, as to make it more suitable to the quality of the owner. There is great simplicity and beauty in the plan itself; as much harmony and proportion in the parts it is composed of, and the decorations are well fancied, and as well disposed. The architecture, which forms the entrance into the courtyard, is grand and noble, and as singular in its taste as happy in its effect. Sorry I am that the house adjoining to this, built on the same design, is not like it in all particulars: the alterations which have been made in it are very far from improving it, and what it has gained in height it has lost in proportion; and what is added of decoration, is deviating from simplicity and beauty. The height of the roof is a blemish, that the lowness of the wall  
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and portal will hardly atone for. But that the house suffers in itself, by these ill-judged refinements, is not all; it hurts the whole side of the square, which these two houses are properly the center of; and if they had been uniform and regular, would have justly appeared an ornament to the whole; for, it is my opinion, that in all squares there should be a capital building in the middle of each side, which should serve to fix the eye, and give the better air of magnificence to the prospect.

‘ Great Queen-street is another instance of our national want of taste: on one side is a row of houses that Italy itself would not be ashamed of; on the other, all the variety of deformity that could be contrived as a foil to beauty, and the opposite of taste.’

From hence we shall pass down into the Strand, through Clement’s Inn, which is one of the inns of chancery.

‘ The first thing I have to object to in the Strand, is the whole body of building that extends from the Butcher-row to the new church. Such a street as the Strand, which is the grand channel of communication between two such cities as London and Westminster, could not be too large and spacious; and without this incumbrance, and that of Exeter Change, this street would have possessed that advantage in a very eminent degree; at least from the Bar to York-Buildings; and if it had not been adorned with noble and majestic structures, it would, however,

ever have been considerable for its length, and capacity of being improved: whereas, now it is incumbered, at its very entrance, in a most scandalous degree; and, to mend the matter, too, in complaisance to the superstitious custom of a due east and west situation, they have crowded the backside of the church of St. Clement into the face of the people, if I may be allowed the expression, even though they had room enough to build it otherwise, and prevent so capital a nuisance. Neither does the fabrick itself make any amends for this inconvenience by its beauty and magnificence. There appears to me something very fantastical in the steeple, something clumsy and too heavy in the portico, and something poor and unmeaning in the whole frame.

‘ The New Church in the Strand is one of the strongest instances in the world, that it is not expence and decoration that are alone productive of harmony and taste. The architect of this pile appears to have sat down with a resolution of making it as fine as possible, and with this view, has crowded every inch of space about it with ornament; nay, he has even carried this humour so far, that it appears nothing but a cluster of ornaments, without the proper vacuities to relieve the eye, and give a necessary contrast to the whole. He ought to have remembered, that something should first appear as a plan or model to be adorned, and the decorations should be only subordinate to that design; the embellishments ought never to eclipse the outline, but  
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heighten and improve it. To this we may safely add, that the dividing so small a fabrick into lines or stories utterly ruined its simplicity, and broke the whole into too many parts. The steeple is liable to as many objections as the church; it is abundantly too high, and, in the profile, loses all kind of proportion, both with regard to itself and the structure it belongs to. In short, this church will always please the ignorant, for the very same reason that it is sure to displease the judge.'

The new building at Somerset-house is intended for a variety of public offices, the principal of which are the privy-seal and signet offices; the navy-office; navy-pay; victualling; sick and wounded; ordnance; stamp; lottery; salt-tax; hackney-coach; and hawkers and pedlars offices: also the surveyor-general of crown-lands-office; the duchies of Cornwall and Lancaster; the two auditors of imposts; the pipe-office, and comptroller of the pipe; the clerk of the estreats, and treasurers-remembrancers offices. The king's barge-houses are likewise comprehended in the plan, with a dwelling for the barge-master; besides houses for the treasurer, the pay-master, and six commissioners of the navy; for three commissioners of the victualling, and their secretary; for one commissioner of the stamps, and one of the sick and wounded; with commodious apartments in every office for a secretary, or some other acting officer; for a porter, and their families.

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That part of the edifice which is next the Strand is finished, and is in possession of the Royal Society, the Antiquarian Society, and the Royal Academy of Artists. These respectable bodies are here accommodated with halls and apartments for their libraries, models, &c. with rooms for their officers, and every thing else which their national consequence could demand from an enlightened and liberal government.

Sir William Chambers is the architect. The Strand front is a composition which is far from being considerable in extent, being not more than 130 feet long. All that the artist could do in so small a compass, and all that he seems to have attempted, was to produce an object, that should indicate something more considerable within, and excite the spectator's curiosity to a nearer examination of the whole, of which it made a part. His style in consequence is bold, simple, and regular. It is an attempt to unite the chastity and order of the Venetian masters with the majestic grandeur of the Roman. The parts are few, large, and distinct. The transitions sudden, and strongly marked. No breaks in the general course of the plan, and little movement in the outline of the elevation; whence the whole structure has acquired an air of consequence, to which its dimensions do not intitle it. The great proportions are such as have been observed by Palladio in the Tieni, Porti, and other of his palaces in and about Vicenza; and the detail, with regard to form, disposition, and measure, chiefly collected from the

same Palladio, from Vignola, and from Raphael, from Baldassar Peruzzi, and from the antique, new modelled, and skilfully adapted to the general bent of the design.

The three open arches in the Strand-front, which have been before mentioned, now form the only, and will always form the principal entrance to the whole structure. They open to a spacious and statefully vestibule, uniting the street with the back front, and serving as the general atrium to the whole edifice, but more particularly to the Royal Academy, and to the Royal and Antiquary Societies, the entrances to all which are under cover\*.

The front of Drury-lane theatre is in a good style, but is incumbered with a large gallery, which is loaded with pots, containing trees and shrubs. We suppose the managers have let the front house to a nursery-man, who exhibits these to allure his customers. The general plan of the interior of this theatre is very convenient, but the ornaments of the galleries and boxes are frippery and unmeaning. Slender columns of glass may strike the vulgar as very fine, but the judicious would wish to see propriety consulted, as well as the rage of gaudy decoration.

The theatre at Covent-garden is somewhat larger than that of Drury-lane, and has lately been entirely renewed within. The roof has been raised so,

\* For a particular account of this building, and its contents see *Baretti's Guide through the Royal Academy*, in 4to.



that the people in the back seats of the shilling gallery have a good view of the stage. The seats, as well in the pit, as in both galleries, are considerably raised, and are therefore more convenient. The side boxes extend upon the stage as far as where the stage doors formerly were; they are considerably elevated, and are far better constructed for the purpose of seeing than formerly. White Corinthian pillars, with gilt fluting and ornaments, support the boxes and first gallery, and, together with the crimson curtains that decorate the front of each box, have a very happy effect upon the eye: however, this effect is far more remarkable from the stage than to the audience. The ornaments are few and simple. The colour of the columns is a light pearl; the flutings are shaded with a tint of green something darker, as are the pannels likewise. The front boxes are lighted by four lustres, and have a large girandole at each end. The entrances have been altered, and every thing appears to have been done which the theatre admits of to make it complete.

Covent-garden would have been, beyond dispute, one of the finest squares in the universe, if finished on the plan that Inigo Jones first designed for it; but even this was neglected too; and if he deserves the praise of the design, we very justly incur the censure for wanting spirit to put it in execution. The piazza is grand and noble, and the superstructure it supports light and elegant. The

market in the middle may be a matter of much profit to the ground-landlord, but I am sure it is a great nuisance, with respect to the beauty and regularity of the square, and, in a great measure, defeats the very intent it was first calculated to serve.

‘The church here is, without a rival, one of the most perfect pieces of architecture that the art of man can produce; nothing can be possibly imagined more simple, and yet magnificence itself can hardly give greater pleasure. This is a strong proof of the force of harmony and proportion; and, at the same time, a demonstration, that it is taste, and not expence, which is the parent of beauty. If this building can be said to have any defect, it is in the form and manner of the windows, which are not only in a bad taste, but out of proportion too.’

The author of a spirited and judicious pamphlet, published about 12 years ago, opposes this opinion with force and impartiality. Speaking of this church, he observes, that from its moderate size and unimportance, although very susceptible of beauty, it has no pretensions to sublimity. What, however, has happened? The last is positively what alone was attempted. It was thought possible to give an air of grandeur, by rendering it simple and great in the parts; but in effect, with its original littleness, and the extreme simplicity of the order, it sinks down very near to the character of a barn.

It is commonly believed at this day, that Inigo Jones, whose superior genius shines conspicuous in

all his other works, was cramped in his design for this church; and that, being confined to a certain expence, all he aspired at was to make it the finest *barn* in England. This may serve as an excuse for the architect, but none for the age that received it as a temple in the perfection of the Tuscan style. Maundrell, a judicious and correct observer of those times, gives its plan and perspective, for the purpose so comparing it with the famous temple of the sun at Balbec, in Syria. It must, however, be acknowledged, that by the happy manner of placing it, some effect is produced, in spite of the injudicious simplicity of the fabric.

On the spot formerly called Durham-yard, on the shore of the Thames, is now erected a mass of large houses, which may be called stupendous, if we consider it as a private undertaking. It was built by the architects Robert and John Adam, and was disposed of some few years ago by lottery, at 50l. per ticket. The houses are in a very judicious and pleasing street style. Without any unnecessary redundancies, they exhibit a scene of regularity and beauty. The terrace has no inconsiderable share of grandeur, and the whole pile is such as does great credit to the professional abilities of the architects, at the same time that it is an ornament to the metropolis.

The terrace is nearly level with the Strand, and therefore much elevated above the river. On this account, as well as from its situation, this street is

not equalled by any other in London. By its elevation, it commands a view over the houses in Lambeth Marsh, to a considerable distance in the country; and by its situation, which is on the very summit of the bend of the Thames, the buildings on both shores are seen to great advantage. The cathedral of St. Paul's, the abbey at Westminster, the palace at Lambeth, which, though rude and irregular, is not unornamental in the view; and many other edifices are at a very happy distance, and greatly enrich the scene. But the view immediately beneath the eye is particularly striking. On each side, a noble expansion of water is stretched out for the space of near 1000 yards, at the end of which appear the bridges of Westminster and Blackfriars. These structures, which are an honour to the nation, are both beheld from hence in the best possible point of view; the distance being such, that the beauty and symmetry of the whole may be caught at one glance, while the smaller parts are not too remote to be seen distinctly. From this place the two bridges may be compared, and the spectator is at a loss which to give the preference to, the lightness and elegance of Blackfriars-bridge, or the majestic solidity of that of Westminster.

‘ York-stairs is, unquestionably, the most perfect piece of building, that does honour to the name of Inigo Jones: it is planned in so exquisite a taste, formed of such equal and harmonious parts, and adorned with such proper and elegant decorations,  
that

that nothing can be censured or added. It is, at once, happy in its situation beyond comparison, and fancied in a style exactly suited to that situation. The rock-work, or rustic, can never be better introduced than in buildings by the side of water; and, indeed, it is a great question with me, whether it ought to be made use of any where else.'

' The stables in the Meuse are, certainly, a very grand and noble building; but then they are in a very singular taste; a mixture of the rustic and the Gothic together: the middle gate is built after the first, and the towers over the two others in the last. I will not take upon me to determine whether this is a fault or no, or whether any other kind of building would have suited the purpose as well; but this I am sure of, that unless the other wretched buildings are pulled down, and the corresponding wings are made to answer the bulk already raised; unless the area is laid out in the most just and elegant manner, and the whole laid open to the street, it will add a new reflection on our taste, for beginning so many expensive undertakings, without finishing one.'

' I could wish too, that a view was opened from hence to St. Martin's church; I don't know any one of the modern buildings about town which better deserves such an advantage: the portico is, at once, elegant and august, and the steeple above it ought to be considered as one of the most tolerable in town. If the steps arising from the street to the front could have been made regular, and on a line from end to

end, it could have given it a very considerable grace : but as the situation of the ground would not allow it; this is to be esteemed rather a misfortune than a fault. The round columns, at each angle of the church, are very well conceived, and have a very fine effect in profile of the building : the east end is remarkably elegant, and very justly challenges a particular applause. In short, if there is any thing wanting in this fabrick, it is a little more elevation ; which, I presume, is apparently wanted within, and would create an additional beauty without. I cannot help thinking too, that, in complaisance to the galleries, the architect has reversed the order of the windows, it being always usual to have the large ones nearest the eye, and the small, by way of attic story, at the top.'

The open area, in which the Strand terminates, is called Charing-cross ; from the magnificent cross erected here by Edward I. in memory of his beloved Eleanor. Part of this cross remained at the time of the civil wars in the reign of Charles I. when it was pulled down, as a remnant of Popish superstition. After the restoration, the equestrian statue of Charles I. was erected on the spot.

' Northumberland-house is very much in the Gothic taste, and, of course, cannot be supposed very elegant and beautiful ; and yet there is a grandeur and majesty in it, that strikes every spectator with a veneration for it : this owing entirely to the simplicity of its parts, the greatness of its extent, and

and the romantic air of the towers at the angles. The middle of the front, next the Strand, is certainly much more antient than any other part of the building, and, though finished in a very expensive manner, is a very mean and trifling piece of work. It may, indeed, preserve the idea of the original pile, and acquaint the moderns with the antiquity of their forefathers; but then it breaks the uniformity of the whole, and might be spared with more propriety than continued.

‘ The statue at Charing-cross has the advantage of being well placed; the pedestal is finely elevated, and the horse full of fire and spirit; but the man is ill designed, and as tamely executed: there is nothing of expression in the face, nor character in the figure; and though it may be vulgarly admired, it ought to be generally condemned.

‘ When I have stood at this place, I have often regretted that some such opening as this had been contrived, to serve as a center between the two cities of London and Westminster, and from whence, particularly, the cathedrals of St. Paul’s and the Abbey might have been seen, as the terminations of the two vistas. I am of opinion, that nothing in Europe would have had a finer effect; but now it is impossible it should ever take place; and I mention it only by way of hint, that private property is, generally speaking, the only bar to public ornament and beauty.

‘ The Admiralty was erected on a spot of ground, which afforded the architect room for all the beauties his imagination could suggest; and the expence it was raised at, enabled him to execute all that beauty in a grand, though simple manner. How he has succeeded, the building is a standing evidence; and very much concerned I am, to see a pile of that dignity and importance, like to continue a lasting reproach of our national want of taste.

‘ I must ingenuously confess, that the number of little boxes that are built on the ruins of Whitehall, make me no satisfaction for the loss of that palace; not that I believe it ever was a fine structure, but because it might have been so; because no piece of ground, so near two cities, could afford a finer situation, with so noble a river on one side, and so beautiful a park on the other: but because Inigo Jones’s plan for rebuilding it is still forthcoming, and may be made use of to erect a structure equal to the situation. The majestic sample he has given of his art in the Banqueting-house, is a continued persuasive to incline us to wish for the rest of that magnificent pile, of which this was intended to be so considerable a part. To be sure, if ever this could be effected, Britain might boast of a palace, which might excel even the proud Versailles, and be as much visited too, in compliment to its superior taste.

‘ I cannot leave this place, without taking some notice of the admirable cieling, performed by  
Rubens,



Rubens, which is, beyond controversy, one of the finest things of the kind in Europe. It is, indeed, not so generally known as one could wish, but it needs only to be known to be esteemed according to its merit. In short, it is but an ill decoration for a place of religious worship; for, in the first place, its contents are no ways akin to devotion; and, in the next, the workmanship is so very extraordinary, that a man must have abundance of zeal, or no taste, that can attend to any thing beside.'

' Before I quit this place, I must take notice of the brazen-statue, erected here in honour of James II. The attitude is fine, the manner free and easy, the execution finished and perfect, and the expression in the face inimitable: it explains the very soul of that unhappy monarch, and is, therefore, as valuable as if it commemorated the features and form of a hero. In short, 'tis pity it is not removed to some more public and open place, that it might be better known, and more admired.'

The inscription on the pedestal, the words *Jacobus Secundus* excepted, appears to have been erased.

Opposite the Banqueting-house is the Horseguards, a noble modern edifice of stone. It consists of a center and two wings, and has an air of strength, plainness, and regularity, which suits very well to its designation. In the center of this structure is an arched passage into St. James's Park, and the building over this has a pediment, in which are the king's arms in relief. The cupola at top,  
with

with the clock, is a proper finish, but has nothing in itself to claim respect. From the parade in St. James's park the whole front appears much more simple, and has a better effect, though it must be allowed that its size is not adequate to the noble area before it. This is the principal entrance to the park, and the sovereign passes through it when he repairs to the senate. It is a place almost unequalled for exhibiting a building to the highest advantage, and cannot but be attended to by every foreigner who visits this kingdom. We cannot, therefore, help wishing, that this pile had been in the style of one of the ancient triumphal arches; a species of composition which admits of the highest magnificence and beauty, which, from the various points of view in the park, would have continually presented new elegancies to the sight, and which, on the Whitehall side, would have had the additional advantage of a fine rural perspective seen through its principal arch.

The Treasury is a building composed of beautiful parts, but more calculated for a street than for such an area as the parade. The parts are too numerous, and want that simplicity and grandeur of effect, which a few would produce.

We proceed to Westminster, a city long famous for its antiquity, yet producing very little worthy of attention, and less of admiration. We will begin with the house on the left hand of King-street, and near adjoining to Privy-garden; not that it is very remarkable

remarkable in itself, but because it has one of the most elegant irregular views before it of any house in town. The street before it forms a spacious and noble area. On the one side is the Treasury, Horse-guards, War-office, and Admiralty; and the other is adorned with a profile of the Banqueting-house, at Whitehall; between these the street is discovered winding to Charing-cross, and over the tops of the houses there, the steeple of St. Martin's, softened by the distance, ends the view, and marks the keeping of the whole.

‘ And yet, with all these advantages, the spot was long a public nuisance, as well as all those houses in King-street, Channel-row, and the entire space between them. Nothing in the universe could be more absurd than so wretched a communication between two such cities as London and Westminster, previous to the building of Parliament-street; a passage which must be frequented by all foreigners; which is visited even by the sovereign himself, many times a year; which is the road of all the justiciary business of the nation; the only thoroughfare to the seat of the legislature itself; and the route of our most pompous cavalcades and processions; surely such a place as this ought, at least, to be large and convenient, if not costly and magnificent; though, in my opinion, it ought to be the centre of our elegance and grandeur: and to do this effectually, all the buildings I have complained of, ought long since to have been levelled to the ground, and a space laid open

open from the Privy-garden to Westminster-hall, on one side; and from the west end of the abbey to Storey's-gate, on the other; this surrounded with stone buildings all in a taste, raised on a piazza or colonade, with suitable decorations; and the middle should be adorned with a group of statues, answerable to the extent of the circuit round it. It is easy to imagine what an effect such an improvement as this would have on the spectator, and how much more agreeable it would be to the honour and credit of the nation. I should farther desire, too, to see the little hovels demolished, which now incumber the hall and the abbey, that those buildings might be seen, at least; and if they could not be admired for their beauty, they might be revered for their greatness and antiquity. If St. Margaret's were removed with the rest, it would yet be a farther advantage; for then the fine chapel of Harry VII. would come into play, and be attended to as it deserves. I am very far from expecting, or even imagining, that any of these alterations will ever come to pass; I mention them only to explode the miserable taste of our ancestors, who neglected, or did not understand, these beauties; and their descendants may grow wiser at their expence, and prevent the like censures from falling upon them.

‘ Nothing can be more unworthy of so august a body as the parliament of Great-Britain, than the present place of their assembly. It must, undoubtedly, be a great surprize to a foreigner, to be forced

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to enquire for the parliament-house, even at the doors; and when he has found it, to see it so detached in parcels, so incumbered with wretched apartments, and so contemptible in the whole. I could wish, therefore, to see this evil remedied; to see so useful and necessary a scheme take place. I shall say no more on this subject than, that I should be glad to have both houses under the same roof, built on the same line, exactly opposite to each other, the seats ranged theatrically, the throne in the midst of one semicircle, the speaker's chair in the other; and that when the king made his speech, ways and means might be found to remove the partitions from between the two houses, and present the whole parliament of Britain at one view, assembled in the most grand, solemn, and elegant manner, with the sovereign at their head, and all the decorations round them which could strike the spectator dumb with admiration at the profusion of majesty, which set off and adorned the whole.

‘ After such a scene as this has been presented to the imagination, no other has importance enough to be attended to. I expect, therefore, that what has been said of Westminster-hall will meet with but a cool reception. That structure is remarkable only for being the largest room in Europe, which has no column to support it; all that is excellent in it, therefore, is to be found in the contrivance and workmanship of the roof; and, no doubt, both are truly admirable. But as skill and contrivance are  
both

both thrown away, unless they are to be seen in effect, so a room of half the extent of this, supported on beautiful pillars, and graced with suitable cornices, according to the antique, would excite a great deal more applause, and deserve it infinitely better.

‘ I suppose my readers have already observed, that during the course of my essays on this subject, I have not contented myself with bare remarks on the ornaments I find finished to my hands; but that I have taken all opportunities, beside, of pointing out ways and means, which either may or might have been made use of to refine upon some, to adjoin others, and make the most of every situation for the beautifying and adorning the whole. It is in this view, I often mentioned things, which, by the interfering of property, can never take place; and hold myself excused in the presumption, that a neglect in one particular may be made a spur to the improvement of another.

‘ The new church of St. John, with the four towers, at Westminster, is situated in such a manner, with respect to Old Palace-yard, that it might have been seen from thence, at the end of a noble vista, to the greatest advantage imaginable. The sight of the towers over the tops of the houses puts every body in mind of this, and it is with much regret we lose such a beauty. As to the building itself, it is in a very particular taste, and has a great mixture of beauty and caprice in it; there are many  
parts

parts of it which I approve, and many more which I condemn: it is, to be sure, a fatal mistake, to endeavour at an excellence, and then err so wide of the mark as to stumble on deformities: all false ornaments become false instantly, and only serve to make an obscurity more conspicuous. If the architect of this pile had once thought of this rule, I am persuaded he would have been abundantly more chaste in his composition, and cut his towers, like those of Babylon, off in the middle.

‘ Henry the Seventh’s chapel has an undoubted right to be taken notice of in a very particular manner, as being one of the most expensive remains of the antient English taste and magnificence. To be sure, there is no looking on it without admiration; but then its beauty consists much more eminently in the workmanship than the contrivance, which is just the reverse of what it ought to be. The proportion and harmony of a plan is the first grand secret in building; nicety, and point in execution, the last. Thus it happens, that the edifice before us has nothing in its form to surprize or charm; and all the expence of art, which is lavished away upon it, only excites pity that the subject deserved no better. I am very sensible, I run no small risk of being censured for making so free with so celebrated a pile as this; but as I profess myself clear of all prejudice, and only in pursuit of truth, so I shall take all the liberties which are of a piece with such a character, and resolve to be governed by reason  
and

and judgment only. On these principles, therefore, I will boldly affirm, that nothing can be more absurd than erecting this fabric at the end of the abbey ; it now serving only to spoil the symmetry of both, and make a botch instead of adding a beauty. If there were any point of view where these pieces might be seen together, the truth of my assertion would be apparent ; and, as it is, a little imagination will answer the same end.

‘ Let us farther add, that, by this unnatural conjunction, the whole magnificence of front, which might have been given to this costly chapel, is entirely lost ; and those who admire it most implicitly and devoutly, cannot help enquiring for an entrance suitable to the rest of the structure.

‘ Let us for once then suppose, that it had been entirely detached from the abbey, and erected opposite the House of Lords, with a sumptuous front to the street ; let us suppose the new Parliament-house finished on the other side, and the before-mentioned vista laid open to the new church, the consequence would then be another group of beauties in building and decoration, which few cities in Europe could parallel.

‘ By the many things I have said of the advantage of space before a building, in order to add magnificence to the view, nobody will wonder, I presume, that I am for demolishing a large part of the Dean’s-yard, and laying open the streets at the west end of the abbey, at least, to an equal breadth  
with



with the building. I must frankly own, nothing appears so miserable to me, as such incumbrances round a grand and elegant building: they abate the pleasure of the prospect most exceedingly, and are real disadvantages to the builder's fame.

‘ Westminster-abbey is a fabric of great antiquity, and challenges some kind of veneration on that account: it is besides of prodigious bulk, and fills the eye, at least, if it does not satisfy it. To glance at it in the landscape, without examining its parts, it pleases tolerably well; to examine its parts, we are under a necessity of disliking the whole. If the height surprizes, we are out of humour with its form; and the fronts, in particular, ought to have rows eminently above the rest, in order to have varied the lines, and given that grace it so visibly wants. We now rather think of a barn, than a church. I believe this image is entirely owing to the sharpness of the roof, and if that was rectified, it would be greatly to the advantage of the building in general.

‘ As to the inside of the church, it is certainly more perfect and judicious than the out; the perspective is strong and beautiful; and strikes the spectator in a very forcible manner, as soon as he makes his entrance: and yet it owes the greatest part of its effect to a fault in symmetry. It is the exceeding height of the grand aisle which gives the astonishment; but if that was only in exact proportion

portion to the rest of the parts, it would not be distinguished so much, and yet would deserve much greater praise.

‘ The organ has even interfered with this beauty, and broke the vista in the most injudicious manner imaginable: the iron gate below, it is true, makes some amends, by presenting us with a little view of perspective, which would make one of the best pictures in that style, I ever saw; and the lights and shadows fall so artfully, that the painter has nothing else to do but copy: it will hardly be in his power to improve.’

The abbey of St. Peter’s is of such antiquity, that we are not without several fabulous accounts of its foundation. St. Peter, to whom it is dedicated, is said to have erected an oratory here, but the tale needs no refutation. About the year 606, of the Christian æra, Segebert, or Sebert, king of the East Saxons, then newly converted, built a church on the site of Westminster-abbey, and intended to have consecrated it to St. Peter; but that apostle came the night before the ceremony, and consecrated it himself.

The authorities on which this last tale is built, are somewhat better than the former; and it seems, at least, to have been generally believed at the time of Edward the Confessor. For that prince, during his exile in ‘Normandy’, according to the blindly zealous custom of that age, had made many vows of  
pil-

pilgrimage, &c. in case he should be restored to his dominions. Accordingly, in the year 1045, he thought it incumbent on him to go to Rome, pursuant to his former resolutions. But this did not at all suit with the political intentions of those who had restored him to the throne: they therefore proposed an expedient, calculated, at once, to quiet the conscience of the royal enthusiast, and to preserve the tranquillity of his people.

For these purposes ambassadors were dispatched to Rome, to obtain a dispensation from his vows, which was attended with no difficulty. But this proviso was added, that the expences proposed to be applied to his journey should be given to the poor, and that he should erect a new, or repair some old monastery, to the honour of St. Peter.

The above fabulous legend induced him to prefer the site on which king Sebert's church was erected, but was then much fallen into decay. He, therefore, decimated all his possessions, and applied the produce to the building the abbey of St. Peter, which is commonly called West-minster, to distinguish it from St. Paul's, or the east-minster; the words minster and monastery, being synonymous. This is the building we see, though it has been since occasionally repaired. The charter of St. Peter's abbey was the last public act of Edward the Confessor, who died a few days after, A. D. 1065.

Henry

Henry III. began to build a chapel here to the blessed Virgin; he laid the first stone in 1220: about twenty-five years after, finding the walls and steeple of the church decayed, he pulled them down to enlarge the building, and make it more regular, which was not compleated till twenty-three years after his death.

Henry VII. in 1502, began that stately structure called by his name, by pulling down the chapel of Henry III. and a house adjoining, called the White Rose Tavern: this chapel, like the former, he dedicated to the blessed Virgin, designing it for a burial-place for him and his posterity; and in his will expressly enjoins, that none but the blood-royal should lie therein. He procured a bull from pope Leo for uniting to this abbey the collegiate church of St. Martin's-le-grand, and the manor of Tykill in Yorkshire.

Since the death of this prince, no great alterations have been made in this structure, till of late years; when it became the object of parliamentary concern, to rescue it from ruin by a thorough reparation, at the national expence. And though the ravage made in it by Henry VIII. and the havock without and within it during the civil wars, can never be recovered; yet it has, by the labour and skill of Sir Christopher Wren, and those that succeeded him, been decorated with some new ornaments; and by the addition of two stately towers, of curious workmanship, at the west, it is now ren-

dered more complete than ever, the west end having been left unfinished.

In examining the old abbey in order to these repairs, Sir Christopher Wren found great defects both in the materials and the workmanship; the stones were decayed, the walls damaged and giving way, some pillars swayed, and arches cracked, &c. &c. All this, however, Sir Christopher caused to be amended instantly, and made stronger than ever the first builders left it. He made great repairs, and invested the building with a better sort of stone from Burford in Oxfordshire, but did not live to finish his designs: in short, he left behind him a plan for erecting a tower and spire, and perfect draughts and models of all the additional ornaments that he thought necessary to complete this stately building, some of which, particularly the towers to the west, have been since erected, but the lofty spire has been thought either impracticable or unnecessary.

This noble fabric, thus new coated and improved, has at a distant prospect all the majesty of its former state; but the beautiful carving that once adorned it, and used to charm the beholder, is now irretrievably lost; the buttresses, once beautifully capped with turrets, are made into plain pyramidical forms, and topped with free-stone; and the statues of our ancient kings, that formerly stood in niches near the tops of these buttresses, and attracted admiration, are for the most part removed, and their broken fragments lodged in the roof of Henry the

Seventh's chapel, where they are buried from the public eye. On the north side, next the towers, some of those statues are still standing: on this side you are to take your outward view of the abbey, the other side being much incumbered with buildings.

The form of the church is that of a crucifix, in which Henry the Seventh's chapel is no part. In the original plan, the south side answers exactly to the north, by attending to which you may form a true judgment of the whole. The cloysters on the south side were added for the conveniency of the monks.

In the year 1776 the stalls, &c. of the choir were rebuilt, and the floor somewhat raised. They are not, at present, according to the old design, but are nevertheless deserving of commendation, as being in a light and elegant Gothic style, not at all unworthy the rest of the building.

In this abbey the kings and queens of England are crowned, and their burial-vault is underneath the chapel of Henry VII.

‘ As I have made statues, as well as architecture, the subject of this essay, as often as they have fallen in my way; and we are now in the abbey, it will be unpardonable not to take a survey of the most remarkable monuments there, and applaud and censure, in turn, as occasion offers.

‘ I shall begin with Sir Godfréy Kneller's, situated at the lower end of the north aisle; a thing designed by Sir Godfrey himself, and executed by  
Ryfsback;

Rysback; and yet so far from answering the idea we might conceive of it from two such great names, that it hardly excites common attention or curiosity; unless to read the epitaph, which is exactly of a piece with the tomb, and as unworthy of Mr. Pope's genius, as the design of that is of Kneller's pencil. One would have thought, so accomplished a master should have recollected, at first sight, that a canopy is far from being a proper decoration in stone; and if it was, that it is so stale and trite an ornament, that the worst of his disciples would have rejected it with contempt. One might reasonably add, that Sir Godfrey had it in his power to distinguish his own excellencies in the propriety of his ornaments; but those he has chosen may do as well for any body else, and belong no more to a painter, than a lord chief justice.

‘ I shall pass by a number of rude Gothic pieces which, instead of adorning, really incumber the church; and be particular on such only, which either really excel, or were intended to do so, by the founders.

‘ Among the first of these, we may very justly take notice of that erected to the memory of young Mr. Carteret: the thought it turns on is fine and poetical; no guardian is so proper of a thing sacred to memory as Time, and no bribe so effectual to secure him in its favour as Merit. The epitaph he is made to display is in a fine taste, and does honour to him who composed it, and him it alludes to.





‘ On the other side of the same aisle, on the back of the choir, we see another, in all respects opposite to this; I forget the lady’s name\* in whose honour it was erected, and if those who were at the expence of it could be forgot too, it would be some advantage to their character. The conceit of this monument is, a front figure of a lady springing upwards from the ground, with a cherubim above her descending to give her a lift; though, by her attitude, it is impossible she should know any thing of the matter. Below her, hovering over the base, is another, as lame and wretched as the first, who unfolds as bad an epitaph, and compleats so miserable a piece, that nothing but its next neighbour could keep it in countenance.

‘ That belongs to the late Lord Kinfaie, and is as fine as painting, carving, and gilding can make it; but for its taste, surely it is impossible any thing can be more remarkable: that nobleman is in a recumbent posture, with a curious suit of armour on, a delicate head of hair, and points to a very emphatical coronet near him, as the sum of all his glory; a very pretty bit of canopy dangles over him; a coat of arms, most pompously emblazoned, glitters above that; two poor little boys, whom I pity prodigiously, bear up a most ponderous urn, with the additional weight of the statue into the bargain; and an important epitaph underneath all, tells you, that it

\* Dame Elizabeth Carteret.

has been a privilege of the Kinfale family to wear their hats before the king, time out of mind.

‘ Doctor Chamberlain’s monument is, by many people, thought one of the best pieces in the abbey; and, I own, I am inclined to be of the same opinion. To be sure, every one of the figures is finely executed, and some parts of the doctor’s, in particular, deserves sincere applause. I have no material fault to find with the order and disposition of the whole, and the epitaph, to be sure, says a great many fine things of the doctor; yet still there wants a boldness and spirit through the whole. You can’t blame, it is true; but then you can hardly praise. In every design, where there are more figures than one, it is possible to strike the spectator’s imagination, as well as appeal to his judgment; and I must be so free as to own, that this piece has not that effect on me.

‘ As there is a bust of a late musician in our way, dressed up in a beau peruke, and a fine faced cravat, he would take it ill if we did not pay our compliments to him as we pass by; for which reason I make him this acknowledgement: but for fear the heirs of another musician should lavish away more money to a like purpose, I think myself obliged to declare, that Purcel’s epitaph is, at least, of ten times more value than Blow’s monument.

‘ The two boys on each side the little tomb erected to the memory of Sir Gilbert Lort, are in a very pretty taste, and a perfect contrast to each other; one representing passionate exclamatory grief, and  
the

the other still and silent. It is pity they are divided by so bad an ornament in the middle; had they leaned on a single urn, which, in the antique taste, might have been supposed to hold his ashes, they would have had a fine effect, and challenged more admiration than many a more pompous and expensive pile.

‘ Looking through into one of the little chapels\*, which are separated from the body of the church, we see a monument, which belongs to one of the Veres, and challenges some attention. It is true, the principal figure is in the old Gothic taste, flat on his back, and, of consequence, not to be relished, though executed in the most perfect manner in the world; but the four knights, which support the stone over him, with his armour on top, are justly to be admired; and though both their dress, and the oddness of their employ are disadvantages, they strike you with pleasure notwithstanding, and each independent figure demands your approbation. Sorry I am to see them used so ill. Most of them are maimed, and one of them, in particular, has had a leg broke off; I would, therefore, recommend the care of the dead to the dean and chapter, as well as the living; and as they are least able to take care of themselves, I think they have a better claim to the protection of others, and especially as they pay for their lodging too.

‘ Just opposite to this door, against the wall, is a martial figure, representing one of the Hollis’s, and

\* Subsequent erections have entirely secluded this chapel.

till that of Mr. Craggs's was put up, was the only erect one in the abbey, an attitude I am far from discommending; for it is my opinion, statues should always represent life and action, and not languor and insensibility. It is particularly happy when adapted to soldiers and heroes, who ought never to be supposed at rest, and should have their characters represented as strong as possible. This before us is bold and manly, though not chaste and elegant; it is finely elevated too, and the mourning-Pallas's at the back of it are both well fancied, and well applied. There is no part of the execution of this tomb that we can admire; but as there was a propriety in the design, I could not pass it over without giving it its due praise.'

Next to Sir Gilbert Lort's monument, is a magnificent erection to the memory of admiral Sir Peter Warren, by Roubiliac. This monument is a whole, and as such has a commanding effect. The bust of Sir Peter is the principal object, to which the attention is directed by the figures of Hercules and Navigation. The Hercules has great merit, but its office of placing or supporting the bust seems unhappy. For if the statuary's intention be to represent life, nothing can be more opposite to his purpose, than to place a figure near the principal, which, by its action, shall say, "This is not Sir Peter Warren, but only his bust."

'The next thing in the abbey, which, according to method and order, demands our attention, is the  
tomb

tomb erected to the memory of the duke of Newcastle, by the countess of Oxford, his daughter. To be sure, there is not a mausoleum belonging to the whole church, except Henry VIIth's, which is built at so great an expence as this. The materials are exceedingly fine; the space it fills grand and noble; the architecture rich and ornamental; and yet it gives no pleasure to the elegant and knowing, and is only the admiration of the vulgar; the reason of which is plain; magnificence has been consulted only, and not beauty; and cost and splendor are lavished away, if not directed by judgment and taste. The figure of the duke himself is full of absurdities, it neither sits nor lies, is employed in no action, has no expression, no dignity, and abounds with manifest open disproportions. The two statues on each side are equally tame and unmeaning, and have no more relation to the principal figure, than if they were still in the statuary's yard. I am much displeased with the two braces of angels that incumber the upper part of this pile; and, indeed, if the whole story were entirely removed, I am opinion, it would be no disadvantage to the remainder.'

Close to the door, in an oblique position against one of the pillars, is a most exquisite monument of the purest white marble, by Bacon, lately erected to the memory of George Montagu Dunk, earl of Halifax. The whole composition is singularly happy. The bust is full of expression and character, and its attitude has an animation which cannot be

described. The two boys give meaning and variety, without encumbering the piece ; and the finish is so admirable, that no lover of the fine arts can behold it, without regretting that, by its situation, it is exposed to the rude hand of the vulgar, whose ravages are seen in every part of this sacred repository.

And here, once for all, I shall take the liberty, with that honest freedom which becomes him who addresses himself to the public, to express the surprise and indignation which every thinking man must experience, when he observes the mischief which the finest productions of the arts are daily suffering, for want of attention in those who ought to be their guardians. The outrages of the fanatics, who were quartered in this abbey in 1643, can never be obliterated ; but surely we are not, at present, so defenceless, that the Goths and Vandals of our day may exert themselves with impunity. Every delicate foliage, every prominent limb, and, in short, every thing which the hook of a stick can tear off, or its blow destroy, is sure to suffer. I am told, that the youth of a neighbouring seminary are great agents in this business : if so, their governors, and the governors of the cathedral, are to blame. But, at all events, it would become the latter to consider, whether their large church revenues will not afford to maintain two or three officers constantly to walk in the body of the abbey ? There is no want of attendants in the corner at which the

fix-pences are collected. For heaven's sake then, or if that adjuration has no force, for the sake of money, let the abbey, like St. Paul's, be shut up, except to those who pay. Men of taste will gladly consent to bribe the guardians of the church to their duty, and the vulgar will be excluded. Among many other injuries which can hardly be viewed without execrating both the perpetrators and the dormant possessors of the sinecure dignities of this foundation, I shall mention, that the snake in the right-hand figure of Dr. Chamberlain's monument is broken off,—the head of the principal figure in the fine alt relief on Sir Isaac Newton's urn is gone, —the tree on the hill of Trinchinopoly in General Lawrence's monument is hooked off,—the arm of one of the figures in the alto relievo on Colonel Townsend's urn is broken; and a tablet which was the other day erected in the south aisle to the memory of Dr. Watts, has already suffered the loss of an head, leg and arm, of one of the figures. It is also a matter worthy of enquiry, what has become of one of the seven remaining statues which, out of thirty-two, were left by the fanatics in the shrine of Henry the Seventh's tomb.

' The monument erected in honour of the late Sir Isaac Newton, has pretty much divided the public opinion: some extolling it as one of the most perfect pieces both in design and execution, and others again depreciating it as no way remarkable for either. I chuse rather to steer between these two

extremes, as nearest to truth, and agreeable to the best of my understanding. I, therefore, make no scruple to own, that the statue of Sir Isaac has something in it exceedingly venerable, bold, and majestic: it commands attention, and expresses importance; but then the action it is employed in is vain, and, of course, out of character it represents. Sir Isaac, though one of the greatest men who ever did honour to humanity, was, at the same time, the least proud and assuming; and delivered some of the finest principles of philosophy as doubtful, which all his readers thought demonstrated: it was wrong, therefore, to give him that vanity after his death, which never belonged to him in his life. If the two boys at his feet, which display the scroll, had done it only to the spectator, and Sir Isaac had not been concerned, it would have answered every way; and, engaging the philosopher in profound contemplation in the mean while, had expressed his knowledge as well, and his character better.

\* The bas relief on the urn is most excellent, and does great honour to Ryfbrack: the principal figure in particular, that weighs the sun, and all our planetary system by the steel-yard, is admirable; the device is beautiful, and fully expressing Sir Isaac's doctrine of gravitation, which is the basis of his fame. The boys that are introduced to tell you he was Mint Master is trifling and poor, unworthy of the rest, and no compliment to him: neither is the conceit of the aloe plant, in the other corner of  
the



the tablature, less faulty; because it is to the full as insignificant, and abundantly more obscure. The globe, in the back of the monument, is almost a general objection, as projecting too forward on the sight, and spoiling the keeping of the whole. If any other pedestal, well proportioned, had been esteemed a more natural support for the figure of astronomy above, it might have had room in the middle of it to introduce the globe to more advantage: but this I leave to the determination of better judges.

‘ The upper part of the figure of astronomy is, without controversy, one of the most delicate things that can be imagined; the manner and action are both faultless, and the expression of the face is at once thoughtful and composed, sweet and majestic. I wish the rest of it had been answerable; but it is quite the contrary in all respects: the legs are clumsy, and incumbered with drapery, and so far from being beautifully or naturally disposed, that they are piled one upon another, and put me in pain for fear the figure should roll off the globe, for want of a due poise to keep it fast.

‘ Upon the whole, it is, at least, one of the most pardonable monuments I have seen; and, I am positive, the next age will be alike pleased to see such another genius as Newton, and such another master as Rysbrack, to do honour to his memory.

‘ But

‘ But if this monument of Sir Isaac’s must undergo such a severe trial, and be so hardly acquitted, what will be the fate of its neighbour, raised to commemorate the Lord Stanhope? Undoubtedly it will meet with no advocate, and has not even the smallest title to favour. It is all alike, huge and heavy; expensively Gothic, and magnificently clumsy. The design is so trifling and absurd, that not even the hand of Rysbrack can give you the least prejudice to its advantage. The statue of his lordship might very easily be mistaken for that of Ajax, if time and place could afford the least help to imagination. It has the same unmeaning air and features which that hero is described with; is as enormous in bulk, and seems as void of design and penetration. Circumstances that no way agree with the character of Lord Stanhope, and which rather lampoon him than do him honour.

‘ The tent behind is most miserably conceived, and worst adapted of any thing I ever saw in my life; and the Pallas upon the top of it, has the most uneasy station imaginable: she is a giantess too, and seems to have as little forecast as her charge below: in short, if either of them have any beauty, it is in being of a piece with each other, but even that is an excellency which I fancy nobody will ever envy or applaud.

‘ We must now strike down to the end of the south aisle, and there we shall be somewhat better entertained. The monument of Mr. Craggs is in  
a very

a very simple and elegant taste; there appears much judgment in setting this statue upright, because it fills the vista with great harmony, and looks advantageously even at the greatest distance. The attitude of it is delicate and fine, the thought of resting it on an urn pathetic and judicious, and if the face and head had been more finished, the whole had been without blemish. The architecture is alike plain, and the embellishments few and well chosen. In a word, many tombs have more beauties, none fewer faults.

‘ I must now take notice of two monuments together, though of very different persons, and somewhat removed in situation from one another: they are the Lord Godolphin’s and Mr. Congreve’s. My reason for mentioning them at one time is, because they were erected at the charge of the same person; because they are in the same bad taste; and the epitaph of them both are wrote in the same style, and spelt with the same exactness. The lady who was at the expence of putting them up, had, undoubtedly, the credit of paying a compliment to men of the highest merit, in their different stations; yet, it is to be wished, that she had thought it worth her while, for her own sake, to have done it with more decorum, and in a manner more suitable to her quality and their deserts.’

The first window in this aisle is filled with such a variety of things, thrown together in so disorderly a manner, that we are no more tempted to dream of  
symmetry

symmetry and arrangement at the view, than we should be at the sight of a broker's-shop in Moorfields. The inventor and sculptor, N. Read, to the honour of Admiral Tyrrel, has exhibited a view of the secrets of the deep. Among these secrets are an Irish harp, a globe, and a handsome family coat of arms. On a rock we perceive a very long inscription, which, by the help of a telescope, may be perused; and on the other side, the ship Buckingham presents her stern. As we do not propose to draw out a catalogue of the other valuables here deposited, we shall quit the bottom of the sea after observing, that two ladies, we suppose water-nymphs, are in the midst of these matters; one kindly inviting the spectators to observe them, and the other busy with the epitaph. Above this is a range of stone waves, out of which, or rather nailed to which, appears the admiral. A very little alteration in his attitude, would induce the spectator to imagine him to be hung in effigy. But the angels above, with their trumpets, put the matter out of doubt, and we find it is the last judgment, even without the help of the inscription to that effect; which, to prevent mistakes, is engraved on one of the rocks. The clouds above are very remarkable: they are formed of fine white marble, and fixed upon a dark ground. So that *si parvis licet componere magna*, if the reader has any idea of the figure of a pancake, no more words will be necessary to give him the

most

most accurate and correct knowledge of their appearance.

Near this place is a well-finished bust of the late Dr. Zachary Pearce, bishop of Rochester, the last surviving author of the *Spectator*. This prelate was remarkable on many accounts, but for none more than that of his being the only bishop we ever heard of, who said *nolo episcopari*, and at the same time wished to be believed. The circumstance of his offering to resign his lawn sleeves, is recent in the memory of every one, and is commemorated on his epitaph.

If we are inclined to look with contempt on the extent of window, which is blocked up by admiral Tyrrel's monument; we find ourselves amply satisfied by the three in the adjoining windows, to the memory of general Wade, general Fleming, and general Hargrave, all by the great Roubiliac. The first is composed of a military trophy, which the figure of Time approaches to destroy, but is repelled by Fame. The idea is happy, but the execution is more so. The leaning attitudes of the figures give a variation to the outline of the group that is very pleasing, and the figures themselves are inimitable. There is an elegant lightness, a velocity, if I may use the term, and an animated eagerness in the figure of Fame, that would eternize the name of Roubiliac, if his other works were annihilated.

General Fleming's monument is likewise a masterpiece, but is inferior to the foregoing in point  
of

of meaning. A Hercules is binding up a trophy, while a figure of Minerva points to a medallion of the general.

But general Hargrave's monument is full as speaking to the eye as general Wade's, though, by the nature of the subject, it could not admit of quite so happy a disposition. A body is seen rising from a sarcophagus, on the one side of which is Time victorious over Death. In bas relief, on the back ground, appears a lofty pyramid, which is falling at the sound of the trumpet of an angel, who is seen hovering above. In this monument we have many things to praise, and some to blame. The figure of Time is full of force, and great skill is displayed in exhibiting a skeleton, not dead, but in a state of action. The body, rising from the tomb, is finely executed, and expresses all that surprize and dread, which the dissolution of the frame of nature must excite. But a body rising from the tomb, is not an object that admits of much display either of beauty or grace; and the scene in the back-ground is, perhaps, totally improper for the statuary's art. In the present instance, though we admire the ingenuity by which the pyramid seems to fall asunder, we are not ready to recognize the agent. A little cherub, no bigger than one of the bricks, blows a little trumpet, but without inspiring any of those awful impressions it was meant to convey; and if the diminutive size be intended as the effect of distance, it is ill-judged; for a figure in relief, is scarcely ever conceived to be distant.

distant. The sculptor has the advantage of the painter, but he quits that advantage when he intrudes into the province of the other.

Colonel Townshend's monument is very delicately finished, and, considering how accessible it is, has suffered very little from the hands of wanton destroyers.

The monument lately erected to the memory of major John André, is an elegant compliment made by his majesty, in commemoration of that unfortunate youth. Britannia reclines on a sarcophagus, upon which is represented, in relief, that part of the story of his catastrophe, which relates to his requesting general Washington to alter the manner of his death. The figure of Britannia is elegant and happy, but the lion at her feet would, perhaps, have been better if more recumbent; for at present, by the magnitude and elevated head of this creature, it is, without any apparent reason, made to draw off too great a part of that attention, which ought to be bestowed on the melancholy and expressive figure of Britannia. The bas relief has great merit. The figures are full of life and energy, the keeping is very happily attended to, and the whole is grouped in such a manner, that it strikes the eye at once as a mass of parts very judiciously harmonized and blended together. The design was by Robert Adam, and it was executed by Van Gelder.

Farther to the eastward are several tablets very neatly executed, but too delicate for the changes of  
the

the atmosphere to which they are exposed. Mr. Wragg's tablet is adorned with a very elegant weeping figure. We have already noted the mutilation which Dr. Watts's alt relief has suffered.

‘ The plainness and simplicity of Dr. Freind's bust pleases me much, and if his epitaph had been in the same goût, it would have been, at least, as high a compliment both to the scholar and physician.

‘ There is something pretty in Mrs. Desbovery's tomb, the figures are lively and free, and the architecture not much amiss; but her own amiable character, indeed, is the highest decoration; and to which we may justly add that of her friends, who had the gratitude to pay this genteel compliment to the remembrance of their former affection.

‘ Not far from this a monument inscribed with the name of Mr. Smith, which is much in taste, a fine bust, in relievo, of that gentleman, is supported by a weeping figure, representing his daughter, both which are designed and executed with spirit. If any thing is wanting, it is a rest for the lady's left arm, which being held up to the head, appears painful for want of it. The urn, on which she sits, with its base and pyramid behind, finish the whole tomb, and unite in a style most harmonious and agreeable.

‘ The monument of Mr. Thynne falls next under our consideration, one of the most celebrated things in the abbey; it is, indeed, in a most elegant taste; and the execution is equal to the design.

The



The languid dying posture he is placed in, with the action of his hand, directing the spectator to the tragic story of his death, which was once engraved behind him, are beautifully consistent with each other, and must have had a very pathetic influence on all who beheld it; particularly, as so strongly enforced with the fine relief, which represented the murder below. But since the caprice of some, and the prejudice and interests of others, have crazed the inscription, neither his action, nor that of the inimitable boy at his feet, can be thoroughly understood, unless considered in the light it was first intended to appear in, as described above.

‘ The execrable Gothic heap, which was erected at so great an expence, in honour of so brave a man as Sir Cloudesly Shovel, and even by his sovereign herself has been so emphatically and justly exposed in the Spectator already, that I have no need to say any thing more on that subject. I shall only beg leave to put the two neighbouring tombs of admiral Churchill and Mr. Stepney in the same rank of censure, since they are almost as costly, and full as unmeaning and ridiculous.

‘ I must now pass over several wretched things that are unworthy of observation, in order to hasten to the corner of the poets; but by the way, cannot overlook the droll figure set up, at the charge of a noble peer, to the memory of Grabe the commentator. He is elevated on a high sort of a funeral-chest, with a lamp by his side, and a pen in his hand,

hand, to represent, I suppose, his unwearied application to study in his life time ; but then the ridiculous height of the statue, the clumsiness of the attitude, and the oddness of the employ, never fail to excite laughter in all who behold them ; in short, he looks like a boy on a high joint-stool, kicking his heels about, and tumbling every moment.

‘ I don’t know any circumstance which distinguishes the real patron so much, as paying the last compliment of an urn and inscription to the ashes of a dead genius ; it argues a thorough and disinterested esteem for merit ; sets the fairest example of magnanimity for the great to follow, and excites the noble emulation among the learned to deserve a like honour.

‘ In this view, I am charmed with the recollection, that the venerable names of Spenser, Jonson, Cowley, and Dryden have been perpetuated, with just and noble distinctions, by such illustrious personages as Sheffield and Villiers dukes of Buckingham, and the earl of Essex. Some distinction, it is true, is necessary to be made in the share of applause, which is due to these noblemen for the same humane and generous action. The earls of Essex and Oxford did this honour to Jonson and Spenser, without complimenting themselves at the same time, by inscribing their own names on the stone ; a delicate piece of self-denial, which Villiers and Sheffield had not firmness enough to practise in their generousities of Dryden and Cowley.

‘ The

‘ The duchess of Buckingham will, however, have an equitable claim to share in glory with the first; for she justly disliking the bust, which was first set up for Mr. Dryden, ordered it, at her own expence, to be removed, and another placed in its stead; at once unwilling that her dead lord’s humanity should be censured for want of taste, and dissatisfied with the glory of such an action, unless the thing itself agreed exactly with the intent of raising it. The present bust is far from being contemptible, and the whole tomb simple, if not magnificent.

‘ I am always much surprized to see so wretched a thing as that erected to the memory of Mr. Philips, inscribed with the name of Harcourt. One would have naturally imagined, that whoever aimed at public ornament, would endeavour at something like elegance too; one would have expected it in a more eminent degree, from such a name as this; but on the contrary, nothing is more opposite, nothing can be more contemptible; it is even a burlesque upon monuments; and instead of doing honour to the founder, or the person it is consecrated to, indicates very strongly, that either one had not merit enough to deserve a better, or the other had not taste and spirit enough to do it justice.

‘ The bust of Jonson is executed with great happiness, and looks with abundance of life and spirit. The tabature it is inclosed in is beautiful, and the decorations few, proper, and elegant. To talk like a critick, there is nothing wanting but a note of admiration

miration at the end of the inscription, *O rare Ben Jonson!*

• Though the tomb of Spenser has suffered greatly by time, and was erected in an age when taste was in its infancy in England, yet there is something in it venerably plain, and not absurdly ornamental. The materials were certainly very rich, and I don't recollect any of the same standing, that deserve solitary censure.'

This tomb was restored by private subscription, in 1778.

• I am pleased to see the great Butler here on any terms; but it would have given me much greater satisfaction to have seen it raised in a more magnificent manner, and by such persons too, as might have reflected greater honour to his memory; though his own merits were so eminent, as to need no public acknowledgment to make them immortal.

• The busts of Shadwell and Evremond are neither of them very extraordinary, and therefore I shall content myself with this bare mention, that they are there.

• Mr. Prior's monument I cannot so easily pass over, because it is meant to be magnificent, and was designed to call upon the attention of mankind. Undoubtedly, few men had ever better title to a sepulchral trophy than this author; but still I should have been more pleased, if it had been erected at any other person's charge rather than his own. It is extending our vanity beyond the grave, and making the envy of mankind eternal. As to the tomb  
itself,

itself, I must be free enough to confess, I am not entirely satisfied with it; his own bust, which is designed to be the principal figure, is hurt by the whole statues on either side; and it is not to be questioned, but a simple urn, with the head on a pedestal over it, would have had a finer effect, and better deserved our admiration. The head itself is certainly performed with great mastery, and is justly esteemed one of the finest things in England; and yet if a little French embroidery on the cap, and drapery, were spared, I believe it would be far from a disadvantage to it, because it would be then more akin to the chastity and purity of the antique.

The bust of Prior was done by Corneille, and presented to him by Lewis XIV. when he was at the court of France, in a public character.

Between Butler and Shadwell, a bust of Milton, by Rybrack, was erected in 1737, at the expense of William Benson, Esq. At the removal of the fence from before this monument, the whole town was disappointed to find, that Mr. Benson had said much more about himself than the poet.

Underneath Milton is an elegant sitting female figure, in relief, which holds a medallion of Gray, and points up to Milton. The inscription beneath will be thought very happy by some, while others will be as ready to censure it, as an extravagant compliment to Gray's abilities.

## T H E E P I T A P H.

No more the Grecian muse unrival'd reigns,  
To Britain let the nations homage pay,  
She felt a Homer's fire in Milton's strains,  
A Pindar's rapture in the lyre of Gray.

Every admirer of Shakespeare will look with pleasure on the excellent whole-length statue of him, by Scheemakers, which was erected in 1741, from the produce of two benefits, one at each theatre. He is represented gracefully leaning on a pile of books, from which depends a scroll, containing the following strong lines, a little altered from the comedy of the *Tempest*:

The cloud-capt towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit shall dissolve,  
And, like the baseless fabrick of a vision,  
Leave not a wreck behind.

The monument of Thomson has nothing very remarkable either to praise or censure; but that of Rowe is very happily grouped. The pyramid behind, which bounds the outline and directs the sight, the elegant figure near the bust, and the chaste medallion of the young lady, are all so disposed as to do great honour to Roubiliac, the sculptor.

There

There is an agreeable simplicity in Gay's monument. The epitaph is one of the best of those written by Pope. It contains a character of Gay, and ends with a point, not of that insipid and ridiculous species which appears in Kneller's epitaph, but pathetic and interesting. The last four lines are,

These are thy honours ; not that here thy bust  
Is mix'd with heroes, or with kings thy dust ;  
But that the worthy and the good may say,  
Striking their pensive bosoms——Here lies GAY.

Over the little door adjoining, a very well-finished medallion, by Nollekens, has been put up, to the memory of Oliver Goldsmith, commonly called Dr. Goldsmith. The epitaph by Dr. Samuel Johnson is much admired, as a piece of elegant Latinity.

The large monument to the memory of the duke of Argyle is one of the most magnificent in the whole church. The figures are larger than the life, and are full of expression ; and the piece has a very striking effect, considered as a whole, to which its vastness may, perhaps, not a little contribute. The upper figure of History, by its attitude, is advancing forward pretty quick, which does not agree very well with her employment of writing on the pyramid. Much less can the tranquil attitude of the duke be reconciled with this rapid motion ; for he leans his head on his arm, and rests against her

thigh. The figure of Minerva below, which is looking up, appears to be set out of the perpendicular, and ready to fall backwards; but the opposite figure of Eloquence is very happy and animated. It might be wished, the advanced hand was less enveloped by the drapery. The bas relief below is superior in effect to any I ever remember to have seen. Britannia, with the cap of liberty, is presented with his arms, and a scroll, by three infant figures; and in the back ground we behold the inside of an extensive circular building, the perspective of which is admirably managed, and conveys a strong impression of grandeur and vastness.

In a niche, considerably elevated, is a whole length statue of Handel, with an organ, and other musical ornaments. This is the last monument Roubiliac lived to finish. It seems as if the situation had cramped his exertions; for we do not here observe any display of that invention by which his works are usually characterized. The statue possesses the merit of being exceedingly like the great composer to whose memory it was erected; but its attitude is not happily calculated for the elevation at which it is placed.

Near this, by order of the late Princess Dowager of Wales, are erected two elegant female figures, in relief, representing Botany and Religion. Botany presents to view a medallion of the late Dr. Stephen Hales, an author well known in the philosophical world by his numerous statical experiments.

Almost



Almost immediately beneath is a well executed bust of the truly profound Dr. Isaac Barrow, the tutor of Newton, and one of the first logicians the world ever produced.

‘ Before we go into the inclosed part of the abbey, it will be proper to stop a moment at the tombs on the left hand of the entrance. That of Dr. Busby’s is certainly in a good taste, and well executed; the figure is bold and free; in a proper action, and very expressive of the character it represents: neither are the decorations much inferior. But that of Dr. South’s is altogether as bad; it is only a parcel of good marble spoiled, and the statue even more shocking than the original block it was at first composed of.

‘ Of each side of the collateral ailes of the choir are three distinct spaces, which, if I mistake not, were formerly used as chapels, and consecrated to particular saints; but now are only repositories of the dead, and devoted to their monuments and inscriptions. I shall touch upon what is remarkable in each of them quite round, and reserve that of Henry the Seventh to close my remarks on that part of my subject.

‘ In the first of these, on the right hand, you have a sample of the antient Gothic magnificence, which was the highest taste our ancestors arrived at; that is to say, a monument which spreads over a vast extent of space, contains a prodigious quantity of the finest marble, is adorned with a vast variety of

decorations, dazzles your eyes with a profusion of gildings, is animated with abundance of inscriptions, and yet, upon the whole, appears an insignificant heap, without form or order, beauty or understanding; creating pity that so much money, time and labour, should be thrown away, instead of exciting applause and admiration.

‘ What has been said of this particular tomb will suit as well with all the rest in the same style; for though they differ in particulars, they are the same upon the whole; and a superiority in hugeness and expence only calls upon the spectator for a severer censure, and more poignant dissatisfaction. One absurdity especially, which is common to them all, ought to be most rigorously condemned; which is, the gravings their inscriptions in so small a character, and placing them at such a distance from the eye, that they were ever as ineffectual, as if time had effaced them from the first moment of their inscription.

‘ In the last of the chapels on the right hand is a single statue in honour of one of the Holleses, which expresses more juvenile sweetness and beauty than any thing I ever saw of the kind in my life. If this figure has any fault in character and design, it is in its being in a languid, sedentary posture, though clad in armour, and described as a hero in his bloom. To be sure an attitude of more spirit would have been more suitable to the person represented, would have given the statuary greater latitude to exert his  
genius,

genius, and occasioned more satisfaction in the spectator too.'

In this chapel, against the western wall, has been lately erected a superb monument to the memory of the late Elizabeth, dutchess of Northumberland. The design is by the architect R. Adam, and it is executed by N. Read. The figures of Faith and Hope are finely performed, as is likewise the tablet of Charity, and the arrangement of the whole is very happy. But it seems deficient in point of unity in the action. Like the old monuments, its neighbours, every member, every figure, is meant to celebrate a virtue possessed by the deceased: but then they are all separately employed. To illustrate this, we may observe, that in most of the compositions of Roubiliac all the parts are made to unite in one grand intention, and there are no pretty things which can be taken away, without injuring the sense and strong meaning conveyed by the whole. Whereas, on the contrary, the old Gothic monuments are mere ornamental arrangements, formed only to strike the eye. And notwithstanding the very superior merit of the structure before us, it may, in some measure, be classed with them in this particular.

' Opposite to the door of this chapel is a brazen bust of Sir Robert Stapleton, an author of some repute in the time of king Charles the First, which has something in it very lively and pleasing; and though a judicious eye will easily find it incorrect,

he will not fail of giving it some degree of praise notwithstanding.

‘ Much in the same situation, in the other aisle, is a bas relief, in honour of one of the la ‘Tours, a family from France, which has a degree of delicacy, both in the tale and expression, which is very entertaining : it is a mother lamenting over her dead or dying daughter, and the artist has been very happy in the execution. I could wish though that the drapery had not been quite so prodigally bestowed, and that the folds had been fewer and more simple.

‘ On the other side of the same aisle, a little lower down, is another piece of the same nature with this, which is the reason I arrange them together. The story of that is, a lady dying, and her husband and several children weeping round her. I cannot say that the scene is not well enough disposed, and the passions naturally and properly expressed ; but still I think such little tablatures as these are fitter for a medal than a monument, and ought to be kept in a box, rather than be exposed to the open air. What is calculated to last for any term of years, ought to be composed of large and nervous parts, that time might be the longer in hurting it, and that it might have better chance of challenging the attention of posterity.

‘ I must now go back again to the first chapel on the right hand coming down the aisle, where we shall see, at the entrance, a \*figure leaning on a

\* Francis, Lord Cottington.

matrafs,

matrafs, which is admirably well executed, but in the worſt ſtyle almoſt of any thing in the abbey. In a word, it is an exact copy of the dreſs and character of the times, at the beginning of the reign of king Charles the Firſt. The ſpruce hair, curled whiſkers, pointed beard, ſtarched ruff, formal cloak, and large buttons, are as carefully preſerved, as if they were a fit ſtandard of beauty for all future ages. Above this, and almoſt out of ſight, is a brazen buſt of a \*lady, which deſerves ſome admiration, both as it expreſſes great ſimplicity and beauty, and as it is finely executed too. It is true, the dreſs and manner of this are as much to be objected to as the laſt, and have the ſame excuſe of mode to plead in their juſtification.

‘ Juſt oppoſite to the entrance is a ſtatue that is diſpoſed with the moſt eaſe and freedom of any thing I ever ſaw; and, indeed, has no other beauty to recommend it. I do not recollect any thing elſe remarkable in either of theſe chapels to take farther notice of; for though they are crowded with monuments, they are all ſo extremely ill, as to be even beneath cenſure. One modern lady, indeed, in the next chapel to this, would take it ill if I did not pay ſomething like a compliment to her; for ſhe is dreſſed with ſo much nicety, ſo laced, ſo ruffled, and ſo fervent in her devotion too, at the ſame time; as if we were to believe there was as much ceremony.

\* Anne, Lady Cottington.

to be observed in gaining admission to heaven, as at court on a birth-day.'

In the passage between the chapels to the north, and the chapel of St. Edward, which is in the middle behind the choir, there are several modern monuments. That to the memory of William Pultney, earl of Bath, by Wilton, possesses great merit, both in design and execution. The two elegant female figures are finely varied; and the finished medallion of his lordship is full of life and character.

The sculptor's art is displayed with success in the next monument, which is erected to the memory of Admiral Holmes, and executed by the same artist; but I cannot think the design happy. The figure of the admiral is not destitute of grace, but the immense piece of ordnance, and the anchor, compose such a number of strait lines crossing each other almost at right-angles, that the whole disposition rather offends than pleases the eye.

Whether it be that we are used to recall to memory the capital painting of West, when we see Wolfe's monument, and the latter suffers too much by the comparison, or from what other latent cause it may arise is not, perhaps, easy to be determined; but, undoubtedly, this piece cannot rank among those that seize the affections and speak to the heart, though the subject is certainly much in favour of the artist. The whole of this monument fills the mind with ideas of bulk and ponderosity, and we are never  
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so much attached to the design as to forget we are looking at a mass of marble.

The figure on lord Ligonier's monument is not the pattern of elegance and grace. Instead of that lightness and ease which we naturally expect in a fancy-formed nymph, the appearance of the lady induces us to suppose her with child.

The chapels in the aisles have not received many additions since the time of our author; but the man of taste will be highly gratified by the monument of Mr. Nightingale, which is in the farthest chapel to the north from Henry VIIth's chapel. It is said, that the great Roubiliac, the sculptor, was so desirous of rendering this work perfect, that, to the close of his life, he frequently attended here to alter and improve it. The whole piece is beyond praise; for, whether we regard the languid attitude of the dying lady, or the energetic action of her husband, who sustains her, and endeavours to ward off the fatal stroke, aimed at her by the figure of death; whether we contemplate the strong expression of passion, which at once amazes and interests the spectator; or whether we attend more coolly to the general disposition, the drapery and the anatomy of the figures, every thing leads us to pronounce it inimitable.

Opposite to this is a large pile to the memory of the countess of Montrath. The general effect is not unpleasing, but it cannot be viewed to any advantage in the confined situation it is in. It is likewise no advantage to it to be placed in contrast to the

exquisite monument we have just mentioned; especially, as it disoblige the spectator, by depriving him of the best point of view from which the latter might be seen. The design represents the lady dying, while an angel directs her sight to a kind of double chair or sofa, on which her departed lord is sitting, a vacant place being prepared for her. There is no doubt but this design might look very well in the original drawing, but it is totally improper for sculpture; for nobody that sees the little naked gentleman, who seems to sit shivering in the clouds, will imagine him to be a great way off, which is the notion intended to be conveyed by its diminutive size. It was therefore silly to attempt it.

‘ Some of my readers would, perhaps, take it ill, if in this place, and writing on the curiosities of the abbey, I should not say something in honour of the fine wax-work figures, which are placed so curiously up and down this venerable building; particularly, the king William and queen Mary, which have been so amicably set up together in the same box. To oblige them, therefore, and in compliment to the rev. dean and chapter, who permit these noble decorations, I will throw away a moment or two in giving my opinion of them. In the first place, therefore, I think that they are ridiculous and unnatural in themselves, expressing neither figure like statuary, nor colour like painting; secondly, I am humbly of opinion, that they would become a puppet-show better than a church, as making a mere farce



farce of what should be great and solemn; and thirdly, I think them highly injurious to the characters they represent, as shewing them like jointed babies to the stupid admiration of the vulgar; and the contempt of men of sense, instead of characterizing their persons. For all which, and many more reasons, I beg leave to move, that the present set of wax worthies may be demolished without benefit of clergy; and that all their present patrons may be substituted in their place; and that as fast as any future reverence should endeavour to seduce his brethren to the like idolatry, he should be immediately chronicled in wax, and shewn with a cap and bells, to distinguish the extent of his understanding, and the perfection of his taste.'

This ridiculous method of commemorating the deceased, seems to have been of considerable antiquity. It is said, that these waxen images were formerly exposed in open chariots with their proper ensigns of royalty and honour, at the funerals of our princes, and other great personages. The most ancient and decayed have been from time to time removed. The figure of lord Chatham, lately set up, was done, we presume, at the charge of the copartnership who receive the profits of the exhibition, the price of admittance having been doubled from the time of its erection.

'The inclosure behind the altar, commonly known by the name of St. Edward's chapel, has nothing remarkable in it but certain Gothic antiquities, which are made sacred by tradition, and serve only to ex-  
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cite a stupid admiration in the vulgar. There is, indeed, at the end of this place, a sort of gate to the tomb of Henry V. which was intended for a piece of magnificence, and no cost was spared to make it answer that design; but the taste of it is so unhappy, and the execution so execrable, that it has not the least claim to that character. The tomb of that prince challenges attention only because it was his, and because the statue on it has lost its head; to account for which singular injury, we are told a ridiculous tale of its being silver, and that the value of it occasioned the sacrilege.

‘ One thing, it is true, was, till lately, to be met with in this place, but now removed to Henry VIIth’s chapel, which merited a peculiar regard; that is, a wooden chest of bones, said to be the remains of Catharine daughter of the king of France, and consort of Henry V. If this account be authentic, I think nothing can be a greater violation of decency, or more injurious to the memory of such illustrious personages, than to expose their relicks in so licentious a manner, and make a shew of what once commanded respect and adoration.

‘ The arch at the entrance of Henry VIIth’s chapel is exceeding grand and ornamental, the steps underneath are a fine preparation for the scene at landing, and the three doors are admirably expedient to favour the perspective within; but this, and several other beauties, are utterly spoiled by the stalls, which cut off the collateral aisles of the chapel entirely,

entirely, and thereby spoil the beauty and symmetry of the whole.

‘ The roof of this structure is certainly one of the finest things in the world, I mean in the Gothic style. Nothing can be in a better form, or more richly decorated; perhaps, had it been more simple, it had shewn to a greater advantage; but still it is a wonder, that one continued cluster of ornament should be contrived to please so much, and answer so well.

‘ Were the absurd partitions, mentioned above, thrown down, the roof would appear still more surprising, and the area before more spacious and proportionable; all those tombs which are now shut up in such a manner that they are no where to be seen as they ought, would then come forward to the eye, and give an additional grandeur and solemnity to the scene; the perspective would be finely broke, and every object properly terminate in the founder’s mausoleum, the principal point in the whole view.

‘ There are few tombs in Europe more famous than that of Henry VII. neither indeed are there many which deserve to be more so. The undertaking in itself was vast and surprising, the cost prodigious, and the execution exceedingly difficult and laborious; and yet the artist has succeeded in it to admiration: there is hardly a part in it that is not excellent, from the chief figures to the minutest point of decoration. The statues of the king and queen are grand and noble, and the bas relief on  
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the sides below beautiful and expressive. I am of opinion the workman, whoever he was, was equal to the noblest scheme of this nature, and would have made a figure even amongst the ancients. What a pity is it, therefore, that such a genius, and so much art should be lavished away on a thing entirely out of taste, and which, at the same expence and study, might have been made the wonder of the world! To explain myself farther on this head, nothing can be more stupid than the laying statues on their backs, in such a situation it is impossible they should ever be seen to advantage, and of course, that all their perfections must be thrown away. In the next place, the brazen inclosure which surrounds the tomb, wonderful as it may be considered by itself, is a monstrous blemish, with regard to the thing it was intended to preserve and adorn; because it rises abundantly too high, and intercepts the view entirely from the principal objects.

‘ Without doubt the statues of the king and queen ought to have been in living attitudes erect and bold, and the decorating figures should have formed a corresponding groupe, which, in every light, should have stood the test of criticism, and given the spectator an entire satisfaction; a few more steps, too, should have been added to raise the foundation higher; a magnificent arch might have been thrown over all, and the boundary below should have been only a guide, and not an incumbrance to the prospect.

‘ Yet

‘ Yet erroneous as the taste of this fine monument may be, it may be called excellent to that which prevailed several years after in the reign of king James I. as may be seen by the wretched things which were erected at his command, to the memory of queen Elizabeth, and his mother Mary queen of Scotland. In these all the blunders that can be imagined are collected together, want of attitude and expression, harmony and proportion, beauty and decoration; nay, the very columns which support the superstructure are of different sorts of marble; and, to make the figures splendid and natural, they are painted, and dressed out to the life, as if they were just retired from a drawing-room, and laid down there for a little repose.

But these whims seem to have been again out of repute in the reign of his son, as appears by the monuments of the dukes of Richmond and Buckingham. In these there are several fine figures in brass, and something like meaning and design; though, even then they had not learned to distinguish the principal characters, and place them in such attitudes as should command the spectator’s first and last attention and regard.

‘ Both these faults are entirely avoided by Ryfbrack, in the monument erected in honour of the late duke of Buckingham. There the duke himself is the principal figure in the groupe, and though he is in a cumbent posture, and his lady, in the most beautiful manner, sitting at his feet, yet her figure

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is characterized in such a manner as only to be a guide to his, and both reflect back a beauty on each other. The decorations are exceedingly picturesque and elegant, the trophy at his head, the figure of Time above, with the medals of his children, fill up all the space with so great propriety, that as very little could be added, nothing can be spared. In a word, I have yet seen no ornament that has pleased me better, and very few so well.'

The sumptuous tomb of Henry VII. was made and finished by one Peter a painter of Florence, for which he received no more than 1000*l.* for the whole metal and workmanship.

In walking among the tombs, our author has looked around with the eye of a man of taste, and has judged those monuments only worthy of notice, which are calculated to charm by their inherent perfections. And though our limits have not permitted us to enlarge particularly on every excellent performance which has been added since his time, yet we have endeavoured to attend to such as were the most intitled to regard upon the same account. But this church may be considered in another view, as the venerable repository of rich and interesting materials for the historian, the antiquary, or the herald. Distinction is of right the claim of virtue alone; but distinction of birth is not to be despised as an incitement to noble actions. The independent mind, while it levels all distinction between one man and another, which is not founded in truth; while,  
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taught by these last exertions of gratitude or affection, it looks down on the empty pageantry of life, will still preserve a respect for the original patriotic motives which first elevated the man of merit above the vulgar. But we must not think of entering into a field of so ample an extent as the antiquities of the abbey. This plan is the most perfect exemplar of the heraldry of our ancestors of any in the whole British empire.

In the enclosed part of the abbey, we are particularly induced to deplore the devastation which time and the hand of violence has produced. The tomb of Edward the Confessor, conveys scarce an idea of the grandeur and richness of ornament it once possessed. The monument of Henry III. has hardly enough of its curious mosaic work left to shew its former costly appearance. Henry the Vth's shrine is falling in pieces by the perishableness of its materials. The expensive arrangements of the highest polished and most beautifully variegated marble are corroded and defaced by time, so that it is with difficulty seen what the materials are composed of. Henry VIIth's chapel shews more the traits of violence than of decay. Of the many images which decorated the stalls, no more than one remains to shew the style in which they were done, and that one will probably be soon removed by the bribery of some antiquary who may fancy it. The curious wood carvings under the seats have suffered less than might have been expected, but that is, perhaps, owing  
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to their being generally overlooked. And the shrine itself of the founder has received all the injury, which the compactness and strength of the workmanship would easily admit of.

It is a fact not generally known, or at least, not generally attended to, that most kinds of marble are soluble in acids, and many even in water. From this cause it is, that the water, which being condensed out of the air at certain seasons flows along the surface of the marble, soon destroys its polish, and not unfrequently eats cavities in its substance. And hence these monuments, which originally were the most splendid and curious, are at the same time the most perishable; the durability of the several kinds of marble being remarkably different. It is a matter of some surprize, upon reflection, that the art of pottery has not been made use of in works whose avowed intention is to last for ages. The finest models of figures, bas reliefs, ornaments, &c. might be formed in clay, and receive from the furnace a degree of hardness capable of enduring to eternity. The ancients applied this art to purposes of this nature, and we possess urns and encaustic paintings to this day, which were fabricated, in all probability, earlier than the date of any authentic history. And if the moderns had done the same, we should not at present, pore with anxiety over an almost obliterated inscription, or defaced painting. The practicability of this cannot be doubted by any one, who has seen.



seen the elegant performances of our English artist Wedgwood.

‘ I will conclude my remarks on the abbey, with some brief reflections on the use of sepulchral monuments in general, which will, at once, serve to illustrate what has been said on the tombs already erected, and likewise be of some service to the statuary in designing those which may succeed hereafter.

‘ However amiable fame may appear to the living, it is certainly no advantage to the dead. Whatever dangers they have dared, whatever toils they have undergone, whatever difficulties they have surmounted, the grave is deaf to the voice of applause, and the dust of the noble and vulgar sleep in the same obscurity together. It is possible, the conscious spirit may have an idea of the honours that are paid to his ashes ; but it is much more probable, that the prospect of this imaginary glory, while he lived among us, was all the pleasure it ever could afford him.

‘ I make this observation, because most monuments are said to be erected as an honour to the dead, and the living are supposed to, be the least concerned in them. Whereas, on the contrary, there are few but what were rather founded in compliment to the builder’s vanity, than in respect to the name they are inscribed with. One man’s fame is made the foundation of another’s, in the same manner

manner with the gentleman's, who ordered this sentence to be made his epitaph : Here lies Sir Philip Sidney's friend.

‘ Some there are that mention only the names of the persons whose dust they cover, and preserve a noble silence with regard to the hand that raised them : but even here the dead can receive no benefit from such disinterested affection ; but the living may profit much by such an example. Another thing that displeases me is, the manner of the inscriptions, which frequently mistake the very design of engraving them, and as frequently give the lie to themselves. To pore one's self blind in guessing out *Æternæ memoriæ sacrum*, is a jest, that would make Heraclitus laugh ; and yet most of them begin in that pompous taste, without the least reflection that brass and marble cannot preserve themselves from the tooth of time : and if men's actions have not guarded their reputations, the proudest monument would flatter in vain.

‘ I do not say these things because I am an enemy to the custom ; so far from it, no one can admire it more : but what I intend is, to place every thing on its right principle, and recommend the properest means for the consequence. It is certain there is not a nobler amusement in the world, than a walk in Westminster-abbey, among the tombs of heroes, patriots, poets, and philosophers. You are surrounded with the shades of your great forefathers ;

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you feel the influence of their venerable society, and grow fond of fame and virtue in the contemplation. It is the finest school of morality, and the most beautiful flatterer of the imagination in nature.

‘ I appeal to every man’s mind, that has any taste for what is sublime and noble, for a witness to the pleasure he experiences on this occasion ; and, I dare believe, he will acknowledge, that there is no entertainment so various, or so instructive. For my own part, I have spent many an hour of pleasing melancholy in its venerable walks ; and have been more delighted with the solemn conversation of the dead, than the most sprightly sallies of the living. I have examined the characters that were inscribed before me, and distinguished every particular virtue. The monuments of real fame I have viewed with real respect ; but the piles that wanted a character to excuse them, I considered as the monuments of folly. I have wandered with pleasure into the most gloomy recesses of this last resort of grandeur, to contemplate human life, and trace mankind through all the wilderness of their frailties and misfortunes, from their cradles to their grave. I have reflected on the shortness of our duration here, and that I was born one of the millions who had been employed in the same manner, in ruminating on the trophies of mortality before me ; that I must moulder to dust in the same manner, and quit the scene to a new generation, without leaving the shadow of my existence behind

behind me; that this huge fabric, this sacred repository of fame and grandeur, would only be the stage for the same performance; would receive new accessions of noble dust; would be adorned with other sepulchres of cost and magnificence; would be crowded with successive admirers; and, at last, by the unavoidable decays of time, bury the whole collection of antiquities in general obscurity, and be the monument of its own ruins.

‘ Yet, in spite of these reflections, this plain prospect of general decay, I must own, it is a great pleasure to me to see a new statue added to the last; to see another name of glory increasing the catalogue: it is a taste I am particularly fond of, and what I congratulate the present age for encouraging so much. I am always of the first to survey a new monument, to criticise on its beauties, and point out its defects. I have sometimes the pleasure of observing a beauty, and often a fault, in our modern artists; and should be glad to take an occasion of applauding the first, and mending the last. I would have all works of ornament perfectly beautiful and elegant, or else they disappoint the very intent of their being. I would have all statuary, in a peculiar manner, excellent. A polite people are most distinguished as such, by their building their statues, and their inscriptions; and, I am sorry to say, we are generally defective in all. There is one noble lord amongst us, indeed, who has taken great pains,  
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and been at vast expence, in improving our taste in one of these particulars; but I do not find so eminent an example, has influenced many more to an emulation of what has done him so much honour. In a word, sepulchral monuments should be always considered as the last public tribute which is paid to virtue; as a proof of our regard for noble characters, and, most particularly, as an excitement to others to emulate the great example. In a word, I cannot look upon that which is raised over the ashes of Sir Isaac Newton in any other light: his honours were all owing to his own merit; neither is it in the power of the finest statue, or the sublimest inscription, to afford him any addition. Had his remains rested without a name, like Shaftesbury or Nassau, it would have been a new reproach to an ungrateful people, but no injury to him. On the other hand, the utmost magnificence of funeral honours would only be a credit to us, without doing him any service. Having lately observed that this stately mausoleum had made the entrance into the choir irregular, it was answered, that if we waited for an equal name among the moderns to make it uniform, it would hardly be so to eternity; and if an inferior was to be ranged with him, it would be a disadvantage to both. It is most certain, that there are few characters that approach any thing near to an equality; and the many vain trials that have been made for his epitaph, are the highest com-

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pliment to his desert: it is a proof that language was too weak to express it, and hyperbole itself too faint for the admiration that was due to his accomplishments.'

Before we finish our morning's tour, it will be worth our attention to cross Westminster-bridge.

This bridge, built over the river Thames from the city of Westminster to the opposite shore, is universally allowed to be one of the finest in the world. It is neat and elegant, and possesses such simplicity and grandeur, that whether viewed from the water, or by the passengers who walk over it, it fills the mind with an agreeable surprize. The semi-octangular towers, of which there are twenty-eight, twelve covered with half domes, and most of them having seats, form the recesses of the foot-way; and over the center arch are pedestals. The balustrade is very lofty and noble, and the manner of placing the lamps, which are sixteen on each side, is beautiful and well contrived.

It is forty-four feet wide; the foot-way is seven feet broad on each side, raised above the road, and paved with broad Moor stones, while the space between them will admit of three carriages, and two horses, to go a-breast.

Its extent from wharf to wharf is 1223 feet.

Just above and below the abutment at each end, are large and commodious flights of Moor stone steps,

steps, for the shipping and landing of goods and passengers.

It consists of fourteen piers. The length of every pier, from point to point, is about seventy feet; the ends against either stream terminating with a saliant right angle.

The two middle piers are each seventeen feet wide at the springing of the arches, and contain 3000 cubic feet, or near 200 tons of solid stone: the rest decrease in breadth equally on each side by one foot, so that the next to the largest is sixteen feet, and the last twelve.

Each of these piers are four feet wider at their foundation, than at the top; and are laid on a strong bed of timber, of the same shape as the pier, about eighty feet long, twenty-eight broad, and two thick.

The depths or heights of the piers are different: none of their foundations are laid at a less depth than five feet under the bed of the river, and none at a greater depth than fourteen feet: this difference is occasioned by the bed of gravel, on which all the foundations of the piers and abutments are laid, lying much lower, and being more difficult to come at, on the Surry side than on the Westminster.

The piers are all built throughout of solid Portland block-stones, none less than one ton, or 2000 weight, unless here and there a smaller, called a

closer, placed between four other larger stones; but most of them are two or three tons weight, and several of four or five tons. They are set in, and their joints filled with, a cement called Dutch tarras; and they are besides fastened together with iron cramps, run in with lead, which are so placed that they can neither be seen, or be affected by the water.

The caisson on which the first pier was sunk, contained 150 loads of timber; for it is a precaution used, in most heavy buildings, to lay their foundations on planks, or beds of timber, which (if sound when laid, and always kept wet) will not only remain sound, but grow harder by time.

The value of 40,000*l.* is computed to be always under water, in stone and other materials.

It has thirteen large, and two small semi-circular arches, that form being one of the strongest, and the best adapted for dispatch in building. They all spring from about two feet above low-water mark; which renders the bridge much stronger than if the arches sprung from taller piers.

‘ The middle arch is seventy-six feet wide, and the others decrease in width equally on each side by four feet; so that the two next are seventy-two feet wide, and the least twenty-five feet. The free water-way, under the arches of this bridge, is 870 feet; which noble passages, together with the gentleness of the stream, are the chief reasons why no sensible



fenfible fall of water can ever flop, or in the leaft endanger the fmalleſt boats.

It has been computed, that the quantity of ſtone contained in the middle arch, excluſive of the frieze, cornice, and foot-ways, is full 500 tons.

The ſoffiet of every arch is turned and built quite through, the ſame as in the fronts, with large Portland blocks; over which is built (bonded in with the Portland) another arch of Purbeck ſtone, four or five times thicker on the reins than over the key; ſo calculated and built, that by the help of this ſecondary arch, together with the incumbent load of materials, all the parts of every arch are in equilibrio: ſo that each arch can ſtand ſingle, without affecting, or being affected by, any of the other arches.

Between every two arches a drain is contrived to carry off the water and filth. Some bridges have been ruined for want of this precaution.

The ſize and diſpoſition of all the materials are ſuch, that there is no falſe bearing, or ſo much as a falſe joint, in the whole bridge: ſo that every part is fully and properly ſupported; and whatever ought to be of one ſtone, is not made of ſeveral ſmall ones.

One of the piers ſunk in 1749, when the bridge was almoſt complete, which damaged its arch ſo much, that it was thought proper to pull it down and rebuild it.

The first stone of this noble structure was laid on the 29th of January, 1738-9, by the earl of Pembroke; and the last was laid on the 10th of November, 1750, by Thomas Lediard, Esq; so that the whole time employed in erecting it was eleven years and nine months.

For defraying the expence, there was	£.
Granted by parliament,	192,000
Raised by lottery, —	197,500
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	389,500

The view from Westminster-bridge is very pleasing, and the avenues which lead to it are direct, open, and spacious. Lambeth has been considerably improved since its erection, though much remains yet to be done. The remarkables here are few. Astley's riding-school is on the right hand, at a small distance from the bridge. A place at which there are public exhibitions of horsemanship, with tumbling, and other feats of activity. Farther on to the left is the Westminster Lying-in hospital; a neat building, which, in its constitution, is more liberal than any other in this metropolis. For every other hospital of this kind refuses admittance to the unfortunate, who have been seduced, and are not married; but this, under proper regulations, is calculated to alleviate the distress of those, whose misery is

is attended with the additional burthen of guilt and self-condemnation.

Beyond the turnpike, at the entrance of St. George's fields, is an hospital for the reception and education of female orphans. It is called the Asylum, or house of refuge, and was instituted in 1758. The evils this charity is intended to prevent are not chimerical, but founded on facts. It too often happens, that by the death of the father, a mother intitled to no relief from any parish, is left with several helpless children, to be supplied from her industry. Her resource for subsistence is usually to some low occupation, scarcely sufficient to afford bread and clothing, and rarely the means of instruction. What then must become of the daughters of such parents, poor and illiterate as they are, and thereby exposed to every temptation? Necessity may make them prostitutes, even before their passions can have any share in their guilt. Among these unhappy objects very agreeable features are frequently seen, disguised amidst dirt and rags, and this still exposes them to greater hazards; for these are the girls which the vile procuress seeks after; she trepanns them to her brothel, even while they are yet children, and she cleans and dresses them up for prostitution. But what is still more dreadful, maternal duty and affection have been so thoroughly obliterated, that even mothers themselves have been the seducers. They have ensnared their children to the house of the pro-

curefs, and fhared with her the infamous gain of initiating their daughters in lewdnefs. Or, if this has not been the cafe, they have too often been prevailed on, for a trifling confideration, to conceal and forgive the crime of the infamous bawd.

This truly humane and charitable inftitution, of refcuing the young and innocent from impending deftruction and ruin, is fupported by voluntary contributions, and is, at prefent, in a flourishing ftate.

MORNING

## M O R N I N G V.

**W**E shall begin the present day's tour at the north-end of Fleet-market, and walk from thence along Holborn, and Oxford-street, to the upper end of Park-lane; stepping occasionally aside, when any thing deserving attention shall attract our notice.

‘ St. Andrew’s church, in Holborn, has the advantage of a very good situation, but then it deserves it as little as any modern church in the whole city. The tower is even below criticism, but the inside of the building makes amends for the awkwardness of the out: and is really as neat, and well finished, as the manner and taste it is formed in will allow.’

From the foot of Holborn-hill to Dean-street, Red-lion-square, the street of Holborn is of a great width, and almost entirely strait; and if the houses were at all regular, it would be one of the noblest streets in Europe. The distance between these extremities is more than half a mile. At about the middle distance stands a capital blemish to the whole, namely, the pile of houses which contain the passage called Middle-row. As these houses are in themselves contemptible, and inhabited only by the

meaner class of tradesmen, we are not without hope that parliament will, some time or other, remove this nuisance.

On the right hand of Holborn-hill is a regular and open street, lately built on the scite of Ely-house.

The next street on the same side, that is to say, Hatton-street, is very long, strait, and spacious. The houses are tolerably regular, but have no claim to any notice considered individually.

Higher up, on the same side, is Furnival's-inn, which is one of the inns of Chancery. The front next the street is an old brick building, and is no inconsiderable ornament to the place. The arch in the center leads into a spacious court, behind which is a pleasant small garden.

Nearly opposite to this, on the other side of the way, is Staple's-inn, another of the inns of Chancery. It consists of two square courts enclosed by buildings, which are lofty, and in tolerable good condition.

The chief entrance into Gray's-inn is through an arch on the north side of Holborn, a little beyond Middle-row. This is one of the four inns of court, and is inhabited by barristers and students in the law, as also by private gentlemen, who may chuse chambers in preference to common lodgings. It consists of several well-built and spacious courts; but its chief ornament is the garden, the benefit of  
which

which is enjoyed by the public, every person decently dressed being allowed the recreation of walking in it every day. This garden consists of gravel walks between vistas of trees, of grass-plats, agreeable slopes, and a terrace, with a portico at each end. This terrace is ascended by a handsome flight of steps. Formerly there was a summer-house, erected by the great Sir Francis Bacon, upon a small mount. It was open on all sides, and the roof supported by slender pillars. But the uninterrupted prospect of the neighbouring fields, which extended as far as the hills of Highgate and Hampstead, has been obstructed by the buildings since erected to the northward. In consequence of which, the society have levelled the summer-house and mount, and cut down many of the trees, to render the gardens more airy and open.

‘ Bedford-row is one of the most noble streets London has to boast of, and yet there is not one house in it which deserves the least attention. Even that side of the way which is next the gardens, is remarkable for nothing but its regularity; the buildings themselves being void of all symmetry and proportion, and in a taste altogether Gothic and clumsy. But after all, we cannot but admire the grandeur and length of the whole.’

The hospital for exposed and deserted children, commonly called the Foundling-hospital, is situated in the fields near the north end of Lamb’s Conduit-street. It is a plain, spacious, and regular brick

building, consisting of a center and two wings, and has a much better general effect than many structures which are more ornamented. The establishment of this hospital was, for some years, impeded by the backwardness of such people as thought it would tend to encourage licentiousness; but the assiduity of Mr. Coram, a commander in the merchants' service, who devoted the remainder of his life to this purpose, procured a charter to be granted in 1739; since which time it has been much encouraged, and at present they receive by ballot generally ten children in a month. None are admitted who exceed the age of two months, and by changing their name and habit, it is made impossible for the parents to recover or recognize them, but by the permission and communication of the governors, who will restore them upon petition, after receiving sufficient proofs of the right of the parent; who is previously required to make such a pecuniary compensation to the hospital, as may be judged adequate consistently with his or her circumstances, and also to find security that it shall not be again left destitute and without provision.

The influence which hospitals have on the manners and conduct of a people, has never been directly and immediately examined into. The subject is generally considered in a favourable light, and the superficial enquirer naturally concludes, that if it be laudable to relieve and support a fellow-creature, it must be much more so to assist a greater number.



number. But the man of penetration will not be so easily satisfied, when he considers the effects of liberality, either to an individual or a number of people. Our own feelings may deceive us, and we may suppose want and wretchedness to exist, while the object of our pity, being a stranger to what we call affluence and ease, may not even suspect, that he has a right to repine. In such a case, if we administer a temporary supply to those wants we imagine him to feel, we in reality do him an injury, by depriving him of that contentment which it is necessary for the good of society that every one should enjoy in his station, however degraded among the various ranks of which it is composed. It must be confessed, however, that almost all our charitable institutions are of the rational kind, and tend not so much to support the individual, as to enable him to support himself. To give health to the poor man is giving him, and perhaps a numerous family, the means of subsistence. To restore the wretched prostitute to the arms of that society from which she had long been esteemed an outcast, is an exertion of benevolence whose value can be truly esteemed only by her who enjoys it; though a parent may form some idea of its consequence by reflecting, that many of those unhappy and despised females once formed the darling hope of parental fondness, before the power of seduction had led them to infamy and dishonour. The aged and infirm, who have passed through the toils of life, and are arrived near the close of it without

out success in their pursuits, have a right to that pittance which wealth and industry may spare, to protect them from poverty and distress. If ever the weak and defenceless sex are intitled to tenderness and assistance from mankind, then surely their claim is undoubted, when the season of approaching danger calls for every help which kindness and humanity can bestow; nothing, therefore, can be more worthy of approbation, or consistent with the good of the community, than those institutions which afford relief to the child-bearing poor. And among such a variety of exertions of the divine principle of benevolence, shall the feeble cries of the deserted and exposed infant be unheard? A helpless little being, born to misery, and exposed to the inclement night, by the horrid cruelty of that mother to whom its wants ought to plead for every attention and care! Every tie of nature, every generous, every amiable emotion of the heart forbid it!

These are the thoughts of the glowing mind that feels for the woe of others, that sympathizes with their grief and relieves it. But it is demanded on the other hand, whether the mother would expose and desert her infant if she imagined it would perish? Nay, rather is it not the certainty of its being provided for, which has induced her to the action? And if so, it may be asked, whether an institution which deprives many infants of that paternal care and even fondness, which a few months would have produced, and which deprives parents of one of the strongest of all induce-

inducements to sobriety, frugality, and industry, by tempting them to part with their children, can be called a public benefit? If it be replied, that the tenderness which is natural in parents towards their offspring, will prevent the evil from being of any importance, the answer will consist in referring to the French *Etrennes*, in which it appears, that the number of births yearly in Paris is about 19,000, of which more than 6000 are *enfants trouvés*, or children found in the streets; that is to say, near one third of the whole!

‘ Ormond-street is a place of pleasure, and that side of it next the fields is, beyond question, one of the most charming situations about town.

‘ Queen’s-square is an area of a peculiar kind, being left open on one side, for the sake of the beautiful landscape, which is formed by the hills of Highgate and Hampstead, together with the adjacent fields; a delicacy which deserves some approbation, both as it is an advantage to the inhabitants, and a beauty even with regard to the square itself.’

Red-lion-square has, perhaps, the least of magnificence of any in town; neither is there any display of taste in the inclosed area. An anonymous writer observes, that it is calculated to inspire funereal ideas. ‘ I am sure,’ says he, ‘ I never go into it without thinking of my latter end. The rough sod that heaves in many a mouldering heap, the dreary length of the sides, with the four watch-houses like so many family-vaults at the corners, and the naked

obelisk that springs from amidst the rank grass, like the sad monument of a widow for the loss of her first husband, form all together a memento more powerful to me than a death's-head and cross marrow-bones : and were but the parson's bull to be seen bellowing at the gate, the idea of a country church-yard would be compleat.'

' Southampton-row is a range of buildings; which seems to have been built only for the sake of the prospect before it; and for such who prefer no conveniency to that, no situation can be more happy; but, for my own part, I should be uneasy in residing there for want of shelter from the wind in winter, and the sun in summer.'

Bloomsbury-square is neat and elegant, but, like most others in town, irregular. The houses, in general, are above the style of a common street, except at the south side, which is disgraced with some that may even be called mean.

' The ground on which the duke of Bedford's house now stands, is, beyond all dispute, of the finest situation in Europe for a palace; and I am not a little grieved to see it so wretchedly mis-employed. In the first place, it has one whole side of a square for a front, and the square itself would serve as a magnificent area before it. Then there is a grand street just opposite to it, which throws the prospect of it open to Holborn, and must excite the curiosity of every passenger to regard it and admire it. Then behind it has the advantage of most agree-

agreeable gardens, and a view of the country, which would make a retreat from town almost unnecessary: besides the opportunity of exhibiting another prospect of the building, which would enrich the landscape, and challenge new approbation.'

Our author has not pointed out his reasons for disapproving Bedford-house; and, we confess, that we are not ready to discover them. To us it appears worthy of its excellent situation, and of its architect Inigo Jones. Its principal fault seems to be a want of sufficient elevation and variety; but, on the whole, it has a gay and chearful appearance, which the lowness of the screen tends not a little to improve.

'It will be impossible to pass by the church of St. George's, Bloomsbury, without giving it a very particular survey. It is built all of stone, is adorned with a pompous portico, can boast many other decorations, has been stinted in no expence; and yet, upon the whole, is ridiculous and absurd even to a proverb. The reason is this—the builder mistook whim for genius, and ornament for taste. He erred so much, that the very portico does not seem to be in the middle of the church; and as to the steeple, it is stuck on like a wen to the rest of the building. Then the execrable conceit of sitting up the king on the top of it, excites nothing but laughter in the ignorant, and contempt in the judge. In short, it is a lasting reflection on the fame of the architect,

architect, and the understanding of those who employed him.

‘ Montague-house, now the Museum; was long, but ridiculously, esteemed one of the most beautiful buildings about town. I must own it is grand and expensive, will admit of very noble ranges of apartments within, and fully answers all the dignity of a British nobleman of the first rank: but after I have allowed this, I must add, that the entrance into the court-yard is mean and Gothic, more like the portal of a monastery than the gate of a palace; and the cupola over it, is even still more contemptible and absurd. I am ready to confess the area spacious and grand, the colonnade to the wings graceful and harmonious; but then the wings themselves are no way equal to it, and the body of the house has no other recommendation than merely its bulk, and the quantity of space it fills. It is my opinion, that the height is not adequate to the length, and that the roof and garrets are both a load to the fabric, and absurd in themselves; that the windows are too large and numerous; that decorations are wanting; and that the whole front is defective, both in beauty and variety.’

Sir Hans Sloane, Bart. may be justly termed the founder of the British Museum; for its being established by parliament, was only in consequence of his leaving, by will, his noble collection of natural history, his large library, and his numerous curiosities, which cost him 50,000*l.* to the use of the public,

public, on condition that the parliament would pay 20,000*l.* to his executors. And, indeed, this disposition of Sir Hans was extremely well calculated to answer his generous design; for had he given the whole to the public, without any payment at all, it could have been of little use, without the assistance of parliament, to settle a fund for the support of officers, &c.

Sir Hans appointed a number of trustees, on whose application to parliament an act was passed for raising 300,000*l.* by way of lottery; 200,000*l.* thereof to be shared among the adventurers, 20,000*l.* to be paid to Sir Hans Sloane's executors, 10,000*l.* to purchase lord Oxford's manuscripts, 30,000*l.* to be vested in the funds for supplying salaries for officers, and other necessary expences, and the residue for providing a general repository. In this act it is also ordered, that Sir Hans Sloane's collection, the Cottonian library, the Harleian manuscripts, and a collection of books given by the late major Edwards, should be placed together in the general repository, which was to be called the British Museum. 7,000*l.* left by the said major Edwards, after the decease of Elizabeth Mills, are also given to the British Museum, for the purchasing of manuscripts, books, medals, and other curiosities. In the year 1772, parliament purchased Sir William Hamilton's large collection of Greek, Roman, and Etruscan antiquities, and placed them here.

It happened very fortunately soon after that, while the trustees were at a loss where to purchase or build a proper repository, an offer was made them of Montague-house, in Great Russell-street. This they purchased for the sum of 10,000*l.* repairs, alterations, book-cases, cabinets, and all other conveniencies for placing the whole collection properly, and the making apartments for the officers, have cost 15,000*l.* more. And every part is now so excellently contrived for holding this noble collection, and the disposition of it, in the several rooms, is so orderly and well designed, that the British Museum may be justly esteemed an honour and ornament to the nation. To this collection his Majesty has been pleased to add the royal library of books, collected by the several kings of England.

The Sloanian collection consists of an amazing number of curiosities, among which are,

The library, including books of drawings, manuscripts, and prints, amounting to about vols. 50,000

Medals and coins,	—	—	23,000
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Cameos and intaglios,	—	—	700
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Seals,	—	—	268
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Vessels, &c. of agate, jasper, &c.	—	—	542
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Antiquities,	—	—	1125
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Precious stones, agates, jaspers, &c.	—	—	2256
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Metals, minerals, ores, &c.	—	—	2725
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Crystals, spars, &c.	—	—	1864
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Fossils, flints, stones,	—	—	1275
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Earths, sands, salt,	—	—	1035
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Bitumens,			
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Bitumens, sulphurs, ambers, &c.	—	399
Tales, micæ, &c.	—	388
Corals, sponges, &c.	—	1421
Testacea, or shells, &c.	—	5845
Echini, echinitæ, &c.	—	659
Afteriæ, trochi, entrochi, &c.	—	241
Cruftacæ, crabs, lobfters, &c.	—	363
Stellæ marinæ, ftar fifhes, &c.	—	173
Fifhes and their parts,	—	1555
Birds and their parts, eggs, nefts, &c.		1172
Quadrupeds, &c.	—	1886
Vipers, ferpents, &c.	—	521
Infects, &c.	—	5439
Vegetables,	—	12,506
Hortus ficcus, or volumes of dried plants,		334
Humana, as calculi, anatomical preparations, &c.		756
Mifcellaneous things natural,	—	2098
Mathematical inftruments	—	55

A catalogue of all the above is written in 38 volumes in folio, and eight in quarto.

As this noble collection of curiofities, and thefe excellent libraries, are now chiefly designed for the ufe of learned and ftudious men, both natives and foreigners in their researches into the feveral parts of knowledge, the trustees have thought fit to ordain feveral ftatutes, or regulations, refpecting the ufe of the Mufeum.

By thefe ftatutes it is ordered, that the Mufeum be kept open every day in the week, Saturdays and Sundays excepted; and likewise except Christmas-day

day and one week after; one week after Easter-day and Whit-Sunday respectively; Good-Friday, and such days as shall hereafter be appointed for thanksgivings and fasts by public authority.

The method of obtaining a view of the Museum is by leaving a writing with the porter, containing the name, condition, and place of abode of the persons desirous of being admitted; and upon a second application, tickets are delivered, intitling them to see the Museum on a particular day and hour therein signified. The limited time for remaining in any one apartment is one hour, but the companies usually pass through the whole range in less than two hours. No officer or servant is permitted to receive any fee or reward for his attendance on the visitors; and any person who is desirous of repeatedly viewing the Museum, may apply for tickets as often as he pleases; which will be issued in such a manner, that the same person shall not at any time be in possession of tickets for more days than one.

Studious persons, who wish to have access to the libraries, may, by application to the committee, obtain an order for that purpose, which will be in force for half a year, and may be renewed by a fresh application. A room is appointed for the use of such students or readers, in which they may sit and read or write during the whole time the Museum is kept open. Any book is delivered to them by the proper officer, on their giving notice in writing the day before, from which they may take extracts; but  
the

the greater part, or whole of any manuscript is not allowed to be copied without leave of the committee.

Bedford-square is a proof of the improvement of our taste. It is without exception the most perfect square in town. The regularity and symmetry of the sides, each of which is adorned with a central building faced with stone and enriched with pilasters and a pediment, the great breadth of the pavements, and the neatness of the iron-rails, which encloses an oval grass-plat, environed by a gravel-walk, render it superior in every thing but magnitude to any square in Europe.

From hence we pass to the south into Broad St. Giles's, a street which, from the ruinous state of many of its buildings, we may hope shortly to see rebuilt in a more regular and consistent manner.

‘ The church at St. Giles's is one of the most simple and elegant of the modern structures. It was raised at a very little expence, has very few ornaments, and little beside the propriety of its parts, and the harmony of the whole, to excite attention and challenge applause; yet still it pleases, and justly too. The east end is both plain and majestick, and there is nothing in the west to object to but the smallness of the doors, and the poverty of appearance that must necessarily follow. The steeple is light, airy, and genteel, argues a good deal of genius in the architect, and looks very well both in comparison with the body of the church, and when it is considered as a building by itself, in a distant prospect.

Yet,

Yet, after all I have confessed in favour of this edifice, I cannot help again arguing against the superstition of situating churches due east and west; for in complaisance to this folly, the building before us has lost a great advantage it might have otherwise enjoyed; I mean the making the east end the front, and placing it in such a manner as to have ended the vista of what is called Broad St. Giles's; whereas, now it is no where to be seen with ease to the eye, so as justly to comprehend the symmetry and connection of the whole.'

The bas relief of the resurrection, which is over the north gate of the church-yard, is a remarkably bold and characteristic piece of carving, and is in good preservation. This last circumstance is, perhaps, owing to the narrowness and hurry of the street, which prevents its being taken notice of. But the subject is unhappy even for a painter, and much more for a sculptor, as it is impossible for the most creative fancy to imagine the small number in this piece can represent the "multitude of all nations gathered from all the corners of the earth." The faces seem to want variety.

Turning to the right from St. Giles's church through a street of scandalously mean and irregular old buildings, we arrive at the end of Oxford-street. For length, breadth, and straitness Oxford-street is the first street in the world. It is upwards of 2000 yards long, every where of great breadth, and almost perfectly level. Its straitness is seen to very  
great

great advantage at night, by the prodigious number of fine crystal lamps, which project at equal distances on each side of the whole length. But we regret very much, that the buildings which compose it are entirely of the second and lower rates; and as most of them are of late erection, there is little reason to expect that this street will possess any uniformity of structure for a century to come.

Soho-square has no pretensions to elegance or grandeur, but that of being a square. The buildings which surround it have very little of symmetry or order; the area within is too small, and the avenues to the east and west are very indifferent.

Though the limits of our plan have not allowed us to attend to the various manufactures which are either made or exhibited in this great metropolis, yet the man of taste will easily overlook and even thank us for the irregularity of introducing him into the exhibition rooms of the well known Wedgwood, in Greek-street. The Briton and the patriot will be charmed with this brilliant display of the skill of that philosopher, who, by a rational search into the nature of clays and earths, has rendered the English pottery so very superior to that of other nations, that the manufactures of the French and Dutch are remembered no more, and the wants of all Europe are supplied by a prodigious export from this kingdom. And while the politician is attentive to the national wealth arising from this produce of labour and industry, the connoisseur will be delighted

at finding such a number of desiderata in these apartments. A prodigious collection of impressions from antique cameos and intaglios, bas reliefs, medallions, portraits, figures, vases, and encaustic paintings in every variety of shade and colour, are here exhibited for sale, composed of unperishable materials, which are not susceptible of injury from the keenness of any tool, or the still greater keenness of chemical solvents. It is not yet known to what numerous valuable purposes these materials may be applied. We observed three sorts; namely, a black substance of which the seals and vases are chiefly composed, which is not distinguishable from the black basaltes or touch-stone; a red or brown substance similar to the matter of the ancient Etruscan vases, but more ponderous and hard; and a white substance, which in purity of colour, compactness and indestructibility, is infinitely preferable to any species of marble or stone yet made use of.

The newly-erected streets on the north-side of Oxford-street are so remarkable for length, straightness, and the uniform neatness of their buildings, that, in any other part of the world, we should be tempted to speak largely in their praise; but the whole of this part of the town is such, that these perfections are not to be esteemed rarities. The present taste is not, indeed, much engaged in works of magnificence, yet we must allow, that the convenient simplicity which prevails every where, is

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attended

attended with a considerable share of effect in a general view.

Much taste and invention is displayed in the building called the Pantheon. Its exterior has nothing to demand our attention; on the contrary, the entrance from Oxford-street may be justly esteemed a deformity in itself, and an incumbrance to the street. But the inside is adorned with every embellishment that modern luxury can wish for. The principal room is truly magnificent: it is lighted by a central dome of considerable magnitude; the galleries are supported by columns formed of a new-discovered composition, which rivals the finest marble in colour and hardness. The roof is supported by an upper range of them. The stated diversions of this place is a concert once a fortnight, with a ball after it; to which any one is admitted, who purchases the tickets necessary for that purpose. Masquerades are also occasionally held here, when the building is finely illuminated, and has been allowed to exhibit a more splendid scene of this kind than is, perhaps, to be beheld in any other country.

The streets which lead from Oxford-road to Cavendish and Hanover-squares, present a view which does honour to the capital. On the right hand appears the area of Cavendish-square, terminated on the farther side by two elegant and perfectly similar stone mansions; and, on the left, the street gently descends into Hanover-square. In this prospect, the sides of the square, the area in the middle, the

breaks of the buildings, that form the entrance of the vista, the vista itself, but, above all, the beautiful projection of the portico of St. George's church, are all circumstances that unite in beauty, and make the scene perfect.

‘ If any thing is wanting, it is a graced building at the end of the vista; and the chapel, which now stands there, afforded a handsome opportunity even for adding this too, if the undertakers had had taste or generosity enough to make the best use of it.’

Cavendish-square has no reason to boast of the order, or uniformity of the buildings, of which it is composed. The two houses on the north-side, though beautiful, when singly considered, appear exceedingly deficient, when we attempt to guess at the intention of the builder. Their exact resemblance tempts the beholder to conclude, that they were meant as parts of some structure hereafter to be raised; and yet every circumstance about them shews, that they can never, with the least propriety, be made part of any regular or stately edifice.

‘ The house of the late lord Bingley, on the west side of the square, is one of the most singular pieces of architecture about town. In my opinion, it is rather like a convent than the residence of a man of quality, and seems more a copy of some of the Poussin's landscape ornaments, than a design to imitate any of the genuine beauties of building. I may be mistaken, perhaps, in my opinion, and what I esteem Gothic, heavy, and fantastick, may really



be harmonious, light, and elegant: so I leave the determination of it to better judges.\*

All the squares in London, at present, have their areas inclosed by neat iron railing. We cannot, therefore, mention this circumstance as a matter of merit in Cavendish-square, though a few years ago it might have been noticed as such. A gilt statue of William, late duke of Cumberland, was erected here in 1770. Of this we cannot give a better account, than by quoting a spirited little \*pamphlet, to which we have already had recourse more than once. ‘The statue is the gift of private friendship, and as the inscription takes care to inform us, to prevent mistakes, is an equestrian statue. An officer, in the exact *modern* uniform of the guards, is mounted on an *antique* horse, all very richly gilt and burnished. The figure, both in features and proportions, is extremely like the original; and so, I am told, is the hat. The general encomium bestowed upon it is, that it is mighty *natural*; but, in my opinion, the resemblance would be much stronger, were it, in place of being gilt, to be painted in proper colours; the coat scarlet, the facings blue, and the lace to remain as it is. This would not only make it more *natural*, but also render it of use as a pattern suit for the regimental tailors.’

Portland-place is by much the noblest street in London, as far as it extends. We are sorry the

\* Critical Observations on the Buildings and Improvements of London. Printed for Doddsley, London, 1771.

two principal center edifices, which are opposite each other, are not perfectly alike; and the mean brick wall, at the south end, is peculiarly offensive.

The new unfinished square, at the north end of Duke-street, called Manchester-square, is too small to promise any considerable addition to the magnificence of the capital. The buildings already erected have nothing but regularity to recommend them. The house of the duke of Manchester, as we are informed, is a structure in favour of which very little can be said. It is too small and trifling for a detached and insulated building, and seems besides to be the composition of whim and caprice. It is ornamented, without producing any effect either at a near or distant view. The situation is worthy of great praise; but instead of terminating the vista of Duke-street to the satisfaction of the beholder, we are displeased at the narrowness of the street, which cuts off part of the building, and leaves a center not worth looking at. These ill effects would have been obviated by a more judicious composition. If a single order of columns had sprung from a basement story, with an attic above, and the center crowned with a pediment, we should have overlooked the petiteness of the palace, while we attended to the effect; the center would have been of a proper breadth for the street it fronts, and the boldness and simplicity of its parts would have been perceived and admired, from the most distant point of view, as well as the nearest.

Portman-

Portman-square is a magnificent area, and is, by estimation, the largest in town, except Lincoln's-Inn-Fields. The south range of houses forms a pile which, by its extent, magnitude and symmetry, produces a striking effect. The east and west ranges are regular, and perfectly alike. We are inclined to regret, that magnificence has not been joined to convenience and simplicity in the exterior of these large edifices ; but when we look at the north side of this square, we would willingly quit all our pleasing ideas of grandeur, if we might be indulged with the view of order and arrangement. The west end of the north range of building was began upon a plan exactly correspondent with the opposite south pile, but at the eastern part we have the mortification to observe, that several houses have been built, which, however tolerable, or even elegant in themselves, are a disgrace to the square, and to the taste and judgment of the builders. What pity it is, that the ground landlord did not confine his tenants to build according to an uniform plan ! Or if symmetry, magnificence, and public order, be objects of no value, why does he not let out the area in the center to every one who has money to build a house, or a dog-kennel ? The houses which appear in the north-west angle have a bad effect on the square, however advantageous the view may be to the inhabitants.

At this extremity of the town, not far from Oxford-road, is the place of public execution, called

Tyburn, from a village of that name formerly situated here ; but now swallowed up by the prodigious increase of buildings. The gallows is not fixed here, but is erected temporarily for every particular day of execution, and afterwards removed.

MORNING

## M O R N I N G VI.

**I**N the present walk we propose to survey the remaining part of the town. This task we shall perform, by making a tour from the Haymarket along Pall Mall, through the parks, and we shall return through the squares which lie to the south of Oxford-street.

The length and breadth of the Haymarket, and the pleasing declivity of the ground, give it a degree of consequence, which the insignificance of its buildings cannot entirely destroy. The Opera-house, built under the direction of Vanbrugh, presents an execrable front to the street, and is abundantly too large or lofty for declamation. It is now made use of for the Italian opera, and is supported partly by private subscription, and partly by the immediate payments of occasional spectators. The band of musical performers here is very full, and consists of professors of the highest reputation.

The summer theatre, on the opposite side of the way, is exactly upon the plan of the theatres of Drury-lane and Covent-garden, excepting that they do not exhibit during the winter season. It is smaller than either of them, and was supported with

great eclat by the well-known author, and player, Foote. At present, it is in the hands of Mr. Colman, an author who has met with some encouragement from the public.

‘ St. James’s-square has an appearance of grandeur equal to any other plan in town, and yet there are not many elegant houses in it; and the side next Pall Mall is scandalously rude and irregular. It is from the regularity of the buildings only, the neatness of the pavement, and the beauty of the bason in the middle, that this beauty results. If the houses were built more in taste, and the four sides exactly correspondent to each other, the effect would be much more surprizing, and the pleasure arising from it more just. Besides, I can never thoroughly applaud the bason itself, till it is finished as it ought, with a statue or obelisk in the middle, worthy of the place it was to appear in, and the neighbourhood it was to adorn. St. James’s church is finely situated with regard to the prospect, on the north side of the square; and if it had been built in suitable taste, would have appeared most nobly to fill the vista, and add a pomp to the whole view: but the builders of that pile did not trouble themselves much about beauty; and, I believe, it is mere accident that even the situation itself is so favourable.’

Two very elegant houses have been built on the west side of this square. The southernmost is very highly finished and adorned, but the other has a noble

noble air of simplicity, and produces a happier effect.

‘It is with no small concern I am obliged to own, that the palace of the British kings is so far from having one single beauty to recommend it, that it is at once the contempt of foreign nations, and the disgrace of our own. It will admit of no debate, that the court of a monarch ought to be the centre of all politeness; and a grand and elegant outside would seem, at least, an indication of a like perfection within. We may safely add, that this is necessary even in a political sense; for strangers very naturally take their impressions of a whole people, by what they see at court; and the people themselves are, and ought to be, dazzled by the august appearance of majesty, in every thing that has any relation to it. I could wish, therefore, that ways and means could be invented to bring about this necessary point, that Britain might assert her own taste and dignity, and vie in elegance as well as power with the most finished of our neighbours.’

From hence we enter St. James’s Park, a pleasing enclosure of about 100 acres, which was originally planted under the direction of *Le Notre*, but his present majesty has made some very considerable and judicious alterations. We cannot think of proceeding to Hyde Park, till we have first walked round this agreeable place, the circuit of which, by the Mall and the Birdcage-walk, is near a mile and an half.

‘ About half way along the Mall, Westminster-abbey appears over the tops of the trees, in the most picturesque manner imaginable. The fine green of the park itself, the canal, and another city rising beyond all, is a view of such a nature as few places in the world can parallel.

‘ Buckingham-house, now the queen’s palace, is a building that attracts more eyes, and has more admirers than almost any other about town; not that it is in fact the most beautiful, but because it appears so; an advantage which it derives only from its situation, and the liberty it allows the spectator of seeing it in what point of view he pleases. The parts which compose this pile are neither new nor surprizing. The proportions are not absolutely perfect, the windows being remarkably too large and numerous, and the decorations seem poor and trivial; the colonnade, which leads to the wings, is stuck on to the house without any plea for its connexion; and the wings are both miserable in themselves, and no ways akin to the house they belong to. Upon the whole, it must be confessed, it has the appearance of taste and design, and if it is not perfect, there are few houses that are more so. The late duke of Buckingham’s judgment is certainly to be applauded much, for choosing his ground so well. It is owing to him, that the house has at once the advantage of a triple vista along the Mall, the air of Constitution-hill, the prospect of Chelsea-fields, terminated with the hills of Surry, and a most  
delightful



delightful view of the canal, with the landscape on either side, and the Banqueting-house at Whitehall seen over the buildings on the parade, to finish and adorn the whole.

‘ The Birdcage-walk is exceedingly pleasant, the swell of the ground in the middle has an admirable effect on the vista, and the view from thence down to the canal is perfectly simple and agreeable. I must not omit here, that from this walk Whitehall and St. Paul’s are seen over the Horse-guards in a very picturesque manner.

‘ The Parade I have already touched upon, and therefore have little more to add on that subject. It is certainly a grand and spacious area, and if adorned with truly noble and august buildings, would not be esteemed one of the most inconsiderable beauties about town.

‘ I can by no means think it a wrong place to erect an equestrian statue to the memory of some departed hero. Such a decoration can be no where raised with more propriety, and no situation whatever would become it better. It is true, the great and immortal Nassau has been once denied this piece of justice, but they were not soldiers that were guilty of so great an indignity. We may presume, therefore, that one time or other those gentlemen will resolve to pay this compliment to a monarch they must all esteem, as his mighty genius and superior abilities deserved; a compliment which, tho’ due to him, would do honour to themselves, and  
wipe

wipe away a stain which seems a mark of a national ingratitude.'

There formerly stood, on the Parade, a fine brass statue of a gladiator, cast from an antique or original by Agasias Dositheus of Ephesus, which last is now in the Borghese palace at Rome. This statue, in the reign of queen Anne, was removed from the Parade to Hampton-court, where it remains at present in the center of one of the parterres in the garden.

Having already taken notice of the buildings on the Parade, we shall pass forward through the Mall. The beauties of this fine walk are such as need not be pointed out to the spectator. The small lodge, which nearly fronts the avenue leading to the Parade, belongs to Carlton-house, which 'is most delightfully situated for a place of elegant and courtly pleasure; but the building itself is tame and poor. Hardly any place is capable of greater improvements, and hardly any place stands in more need of them.'

'Marlborough-house is another instance of great expence, but no taste. It consists only of a range of windows or two, a certain quantity of unmeaning stone, which was intended for decoration; and the weight of chimnies over all, enough to sink the roof to the foundation. It is certain, the ground afforded the architect all the opportunity imaginable of exerting his utmost art and genius, and if he had, the

the very place itself would have secured him the highest applause.'

Constitution-hill is a pleasing ascent to one of the finest eminences in nature. From hence the eye may command a vast extent of variegated country, bounded with distant hills. Immediately beneath appears the beautiful lawn of the Green-park, skirted on one side with buildings, which, though irregular, are chearful and neat; and on another by the trees in St. James's-park, and enriched with a view of the abbey at Westminster. This beautiful picture is common to all the houses on that part of Piccadilly which fronts the Green-park; and it is much to be wished, that they contributed their part to the embellishment of the scene: but the whole street is a confused mass of houses destitute of general effect, and composed of parts scarce any of which deserve notice. Lord Bathurst's house is roomy and convenient within, which is all the merit it can claim. But the two adjoining houses exhibit a promise of something, which seems far from its final accomplishment. They are part of a structure, which was to consist of a central part with a pediment, and an adjacent house on each side in a corresponding style. The whole composition is worthy of great praise, and if finished, would be no small ornament to the place. Lord Egremont's house, though plain and unadorned, has an appearance which is not unpleasing, to which the chearful open railing tends much to contribute. But the duke of Devonshire's

Devonshire's is one of those which present a horrid blank of wall, cheerless and unsocial by day, and terrible by night. It is strange that this taste should ever have obtained among our nobility, and especially in the present instance. Would it be credible, if the fact did not put it out of controversy, that any man of taste, fashion, and figure would prefer the solitary grandeur of enclosing himself in a jail, to the enjoyment of the first view in Britain, which he might possess by throwing down this execrable brick screen. The public, however, have nothing to regret in losing the sight of Devonshire-house. It is spacious, and so are the East India company's warehouses; and both are equally deserving praise.

How unfortunate it is, that every thing remarkable in this matchless situation may be comprized in one paragraph, and that half that paragraph should be employed in censure!

But to return to the Green-park. The lawn consists of the beautiful convexity of two gently rising hills. In the valley is a little grove, that looks as offensive as a scab on the face of beauty; but the new plantations on the side of the green stagnant-pool, portend that it will not soon be removed. How infinitely preferable would be a well-planted walk from the basin to the western gate, which would relieve the eye that looks in vain for pleasure from the rude buildings on that side, and would, besides, afford a promenade, which, in the particular

cular of landscape, would excel even those of St. James's-park.

Earl Spencer's house, on the eastern side of the Park, is a fine piece of architecture, well calculated to be viewed with effect from any distance. The Doric columns give it an appearance of great majesty and firmness ; perhaps too much of the latter, as far as weight is implied. The statues on the pediment add a grace to the structure, without incumbering it.

The Ranger's house has been lately altered and enlarged, but has acquired no beauty by that means. The enormity of balcony, which environs it, looks like the outriggers to an Indian canoe, to prevent it from oversetting.

The spectator who walks along Piccadilly, and is occasionally delighted with the landscape seen through the breaks in the park-wall, where iron railing is substituted, will, at the same time, be inclined to regret, that the whole wall is not demolished, and the railing made uniform throughout.

‘ Sorry I am that the shops and yards of the statuaries, in Piccadilly, afford a judicious foreigner such flagrant opportunities to arraign and condemn our taste. Among a hundred statues, you shall hardly see one even tolerable, either in design or execution : nay, even the copies of the antique are so monstrously wretched, that one can hardly guess at their originals.

‘ I will

‘ I will not lay the blame of this prostitution of so fine an art entirely on its professors ; no, I rather attribute it to the ignorance and folly of the buyers, who, being resolved to have statues in their gardens at all events, first make a wrong choice, and then resolve to purchase their follies as cheap as possible. This puts the workman in a wrong taste of designing, and hasty and rude in finishing : hence excellency is never thought of, and the master, like the highwayman in the Beggar’s Opera, is happy when he has turned his lead into gold.

‘ I must confess, nothing is more amazing to me, than the ignorance of our gentry in the polite arts, and in statuary particularly ; which is so flagrant, that, among the vast numbers of statues which are to be seen in the gardens of this nation, it is almost a miracle if you find one good one. Neither are we alone ignorant of the art itself, but even of the use of it too ; for there are as few statues well situated as chosen ; and too many have reason to blush both for the figure itself, and the end it was designed to answer.

‘ Nothing can be more plain, than what is meant for decoration should be beautiful in itself ; and placed with propriety too. What excuse then can be made for the wretched things which we see crowded on the eye, that shock, instead of affording, entertainment.

‘ In the first place, therefore, a statue should be good in itself ; in the next, it should be erected to  
advan-

advantage ; and, lastly, it should, in its own nature, be suited to the place. To compleat an area, end a vista, adorn a fountain, or decorate a banqueting-house, or alcove, is the just and natural use of statues : not to people a garden, and make a nuisance of what ought to be a beauty.

‘ Neither is every good statue adopted to every place : the equestrian statue of a hero would suit but ill with soothing falls of water, and all the softness of Italian luxury ; neither would the river-gods become the hurry and pomp of a nobleman’s courtyard. Common-sense, one would imagine, would preserve us from absurdities like these ; and yet there are so many proofs to the contrary, that we cannot be too severe in our censure, or take too much pains to bring about a reformation.’

From the Green-park we cross the road, and enter Hyde-park. This is much more extensive than both the others we have just left, and it is in a much more desolate state. But the natural advantages of the place are such, that it never fails to impress the imagination with a certain sense of vastness and sublimity. The extent of the open plain has an effect similar to that which is experienced by a traveller, when, by some change of position, he is suddenly brought in sight of the sea. This plain is not less remarkable for elevation than extent. It commands a most noble view, is pleasantly watered by the Serpentine-river, and, in short, possesses every beauty and convenience which might be required

quired in the situation of the royal palace of the British kings. It has often been pointed out as a spot adapted to every purpose of magnificence and beauty.

To the east of Hyde-park are Kensington-gardens, belonging to the royal palace at Kensington. This palace was the seat of the Lord Chancellor Finch, afterwards earl of Nottingham, and was purchased by William III. since which time it has been considerably enlarged. It is, indeed, superior to St. James's, but prodigiously beneath any idea we might form of a royal palace. The gardens are simple, elegant, and beautiful. They consist, for the most part, of noble grass walks, leading to several centers, the intermediate spaces being variously planted. The basin of water before the palace is surrounded with an amphitheatre of trees, which rise above each other, and produce a delightful and striking effect.

But as it is no part of our route to survey these gardens, we shall return into town by the gate at the upper end of Brook-street.

‘ Grosvenor-square is not the last addition which has been made to the town, but the last in situation; and as it is generally understood to be the finest of all our squares, I am sorry I have the opportunity to say, it has so few advantages to recommend it, and that the public are disposed to like these few so well. I have frequently observed already, that magnificence should never be attempted; it ought always to be perfect and compleat, or else the very essay mocks the



the builder, and excites ridicule instead of admiration. This is the case of Grosvenor-square. It was meant to be very fine, but has miscarried very unfortunately in the execution. There is no harmony or agreement in the parts which compose it, neither is there one of those parts which can make us any thing amends for the irregularity of the whole. The triple house of the north side is a wretched attempt at something extraordinary; but I hope not many people, besides the purchasers, are deceived in their opinions of its merits; for it is not only bad in itself, but in its situation too. Had it been in the center of the line, there would have been some excuse for the project; but as it is almost in an extreme, there can be no plea remaining, unless the view of taking in some young heir to buy it at a great rate, may be allowed one.

‘ The east side is the only regular one of the four, and is, undoubtedly, much the most elegant for that reason; but then, even this is not in taste; and neither the house in the middle, nor the two which serve as wings, have any thing remarkable to recommend them, though the builder seems to design they should. The pediment over that in the middle, particularly, is proportioned only to the breadth of that house, and not the entire line, whereby it appears, that the artist forgot his first design of making this the main body to the whole.

‘ The other two sides are little better than a collection of whims and frolicks in building, without  
any

any thing like order or beauty, and therefore deserve no farther consideration.

‘ As to the area in the midst, it is certainly laid out in a very expensive taste, and kept with great decency and neatness. The making it circular is new in design, and happy in effect. The statue in the center makes a very good appearance in prospect, and is a fine decoration; but in itself is no way admirable, or deserving applause.

‘ I have often wondered that, among the many spacious areas of buildings which adorn this city, an octangular one was never thought of. I am fully persuaded, that it would make a nobler figure than any we have yet seen, and is capable of greater beauties. It is to be observed though, that I would not have it broke at the angles for the sake of the streets or entrances, because they would spoil the theatrical appearance of the whole: I would rather chuse to have all those inlets under an arch, in the center of each particular side; and if the superstructure was elevated proportionably, in a grand and noble style, what was principally meant as a conveniency, would prove one of the most magnificent ornaments in the world.

‘ I would not be understood here as recommending any farther additions to this mighty metropolis; no, I am of opinion, the head is much too big for the body; and, therefore, its farther growth cannot be checked too soon: but this I leave to the determination of wiser heads than mine.’

Berkeley-

Berkeley-square is pleasantly situated on the side of a hill, and has a very chearful aspect. The equestrian statue in the middle is a considerable ornament to the place, though possessed of little merit. The east and west sides of this square are well paved, and the buildings, though without much order, are of a reputable class. But the north side is infamously the reverse. Small irregular edifices, among which are an open fishmonger's-stall, and a lottery-office, contribute their mutual deformities to disgrace this finely elevated spot. Yet it is one ground for comfort, that the value of these structures will be so much the less an obstacle, if any of our nobility should chuse to purchase the ground for building. The south side is entirely taken up by Shelburne-house, but this august edifice, so from adding grace to the square, can only be seen from thence in profile, and presents to view; on that side, an insignificant wall. The true point of view for this palace is from Hay-hill, whence the sight is intercepted only by a wall, which we must do that justice to the builder's taste to confess, is no higher than was absolutely necessary. The house itself unites at once the gay, the elegant, and the grand.

‘ We must now pass into Piccadilly, where we shall be entertained with a sight of the most expensive wall in England; I mean that before Burlington-house, Nothing material can be objected to it, and much may be said in its praise. It is certain, the height is wonderfully well proportioned to the  
length,

length, and the decorations are both simple and magnificent. The grand entrance is august and beautiful, and by covering the house entirely from the eye, gives pleasure and surprize at the opening of the whole front, with the area before it, at once. If any thing can be found fault with in this structure, it is, that the wall itself is not exactly on a line; that the columns of the gate are merely ornamental, and support nothing at all; that the rustick has not all the propriety in the world for a palace; and that the main body of the pile is hardly equal to the outside. But these may be rather imaginations of mine, than real imperfections; for which reason I submit them to the consideration of wiser heads.'

The screen before Lord Melbourne's appears diminutive beside that of Burlington-house, but that is, in reality, a merit, according to the proverb, which prefers the least of two evils. In fact, it is much less calculated than the other to excite the ideas of murder and robbery in the passengers, and is much less productive of insult and danger to unprotected females, who may pass that way after dark. The pediment over the gate is heavy, and the house deserves neither censure nor praise.

St. James's-street is much more remarkable for the natural advantages and beauty of the ground, than from any addition it has received from art. The house at the corner of Park-place is well proportioned, and has considerable merit. The palace-gate, notwithstanding its advantageous position  
at

at the end of this street, has a very mean appearance.

‘ There is nothing in the whole prodigious length of the two Bond-streets, or in any of the adjacent places, though almost all erected within our memories, that is any thing worth our attention : several little wretched attempts there are at foppery in building, but they are even too inconsiderable for censure. There is something particular in the manner of George-street, which deserves our attention ; it being laid out so considerably wider at the upper end, towards Hanover-square, that it quite reverses the perspective, and shews the end of the vista broader than the beginning ; which was calculated to give a noble view of the square itself at the entrance, and a better prospect down the street from the other side. Both ways the effects answers the intention, and we have only to lament, that the buildings themselves are not more worthy this pains to shew them to advantage. The west side of Hanover-square is uniform, argues a very tolerable taste in the architect, and deserves a good deal of approbation ; but all the rest are intolerable, and deserve no attention at all.

‘ The church of St. George’s is, at least, one of the most elegant in London : the portico is stately and august, the steeple handsome and well proportioned, and the north and east prospects very well worth a sincere approbation ; but even this structure is no where to be seen but in profile, as mentioned

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above,

above, though situated in the very center of the vista that leads to Grosvenor-square; and were it not for two or three intervening houses, would be seen in the noblest point of light in the world. In short, it would fill the eye quite from the other side of that square in all its perfection; and I leave any one to judge to what superior advantage it would then appear, and how many more beauties it would add to the prospect.

‘ The late general Wade’s house, in Cork-street, is a structure which, though small, is one of the best things among the modern, or lately erected, buildings. The general design, or plan, is pompous and expensive; indeed, the whole house is one continued cluster of ornament; and yet there is nobody can say there is too much, or that he desires to have any part removed out of the way. Let me add, it is the only fabric in miniature I ever saw, where decorations were perfectly proportioned to the space they were to fill, and did not, by their multiplicity, or some other mistake, incumber the whole.

‘ I can find no other fault with the late duke of Queensbury’s-house, in Vigo-lane, but that it is badly situated over against a dead-wall, and in a lane that is unworthy of so grand a building. To which we may add, that it wants wings, and must ever do so, because there is not room to make so necessary and graceful an addition.

‘ This fabric is evidently in the style of Inigo Jones, and not at all unworthy the school of that  
great

great master. A beautiful imitation is of abundantly more value than a bad original; and he that could copy excellencies so well, could not want a great deal of his own.'

Golden-square contains nothing deserving of attention. 'The buildings, like those of most other squares in town, are sufficiently irregular; and the octagonal area, which is enclosed by neat iron railing, is more neglected than is usual in these places of ornament. The statue in the center is bad, particularly the arm which holds the truncheon. And the coach pavement, near the railing, exhibits very offensive symptoms of neglect.

Leicester-square, or, as it is commonly called, Leicester-fields, consists of a pleasing inclosed grass-plat on the side of an hill, which is ornamented with a noble equestrian statue of George I. which formerly stood in the garden of the duke of Chandos, at Cannons. The avenues to this square are remarkably bad, and the houses which surround it are rather mean. Leicester-house, now Sir Ashton Lever's Museum, is a low plain building, worthy of little estimation, but from the curiosities it contains. But we beg Sir Ashton Lever's pardon, if we miscall it by using the name Museum. It was originally so called; but the quackery of its proprietor induced him to imagine, that the public would be more delighted with the sounding names of Olophusium, or Holophusikon; by both which, if we mistake not, it has been successively called.

But not to complain about little things, which, though they give pain to the man of delicacy, may have great influence with the gaping holiday vulgar; it must be allowed that Sir Ashton's collection of specimens of natural history is, at least, equal to, if it does not exceed, any other in the world. The man of science, who enters this delightful repository, may, perhaps, wish the arrangement had been, in some respects, more classical; but the learned, and the unlearned, must concur in praising the admirable effect which is produced, from the striking and extensive view of the beauties of nature which are here displayed. The proprietor has judiciously curtailed so much of the partitions, that we do not pass from room to room, but through an extensive and magnificent gallery.

There are sixteen apartments in which this collection is deposited, besides the stair-case, and the out-house where the elephant and zebra stand. Twelve of these are above, and four below. Each contains a variety of subjects, but is distinguished by some appellation, expressive either of the general use it is applied to, or of some particularly striking object. The usual mode of viewing them is as follows:

(ABOVE.)

- 1 Stair-case,
- 2 Native Fossil Room,
- 3 Extraneous ditto,
- 4 Shell Room,

5 Argus



- 5 Argus Pheasant Room,
- 6 Insect, or Hippopotamus Room,
- 7 Antique Room,
- 8 Bustard Room,
- 9 Peacock Pheasant Room,
- 10 Reptile Room,
- 11 Fishing Coral Room,
- 12 Monkey Room,
- 13 Ostrich Room.

(BELOW.)

- 14 Wardrobe Room,
- 15 Otaheite Room,
- 16 Club Room,
- 17 Sandwich Islands Room.

The following is a very cursory and general account of each of these, a particular one perhaps will never be given.

1. Around the Stair-case are dispersed various weapons of war, of different nations, chiefly Eastern and European, skins of serpents, horns, bones, teeth, and heads of animals, sharks jaws, an elephant's tush, weight one hundred and thirteen pounds, manati, crocodile, and sea-lioness, &c. &c. Among these are the following curious articles :

The fossil head and horns of an animal said to be a species of the elk or moose deer, that is now extinct, dug from the bogs of Ireland, where they are very common. The weight and size of these, but more particularly of some others that have been found, is so prodigious, that considering the form

of the animal that was to carry them, his height must have been excessive. Not less, as Pennant allows, if we judge by analogy, than twelve feet.

The head and tusks of a Norwal whale, from Greenland. It is now supposed by naturalists, that it was the head of this animal, which is usually found with only one tusk, and which is very long and spiral, that has given birth to the fabulous unicorn, or that has at least occasioned many modern writers to credit the ancient fables concerning that animal. The head here spoken of, has both the tusks in great preservation, and is the only one known at present in any cabinet or museum.

The manati, a large, docile, amphibious animal, that inhabits the rivers of Africa and South America. The following remarkable tale of one of this species, is taken from the last edition of Pennant's history of quadrupedes. "I shall conclude this account, with the following extraordinary history of a tame manati, preserved by a certain Prince of Hispaniola, at the time of the arrival of the Spaniards, in a lake adjoining to his residence. It was on account of the gentleness of its nature called in the language of the country, MATUM. It would appear as soon as it was called by any of its familiars, for it hated the Spaniards on account of an injury it had received from one of those adventurers. The fable of Arion was here realized. It would offer itself to the Indian favourites, and carry over ten at a time, singing and playing on its back. It was particularly

ena-

enamoured of one youth, which reminds me of the classical parallel in the Dolphin of Hippo, so beautifully related by the younger Pliny. The fates of the two animals were very different; Matum escaped to his native waters, by means of a violent flood; the Hipponensian fish fell a sacrifice to the poverty of the retired colonists." This story was originally extracted from Peter Martyr's decades of the Indies.

The curious workmanship of the swords, shields, &c. dispersed around, fill the mind with ideas of the great ingenuity and industry of man.

2. The first room you enter is the native Fossil Room, consisting of fossils below and birds above, all in glass cases, as are almost all the subjects of every class, and in every room, which must have been a very heavy article of expence to the proprietor. The fossils are spars, ores, stones, pebbles, chrystal mundic, &c. in most of which England abounds, and which occasions the learned foreigners who visit our museums to behold them with rapture and astonishment.

As this room is the beginning of the birds, which are dispersed through almost every room above stairs, it is necessary here to observe, that they are so numerous, are in such fine preservation, and by their infinitely variegated and beautiful plumage, produce such a charming effect, that nothing but actual inspection can give any adequate idea of the pleasure and surprize the mind receives at the view. The occasional mention of a few as we proceed, must not

therefore make the reader suppose, that those are the only ones worthy notice. The observer hardly knows where to rest, or which to select. The exact number is not known, but it is supposed there are five thousand birds, from all countries, and above sixteen hundred different species.

Among many others, there are in this room the rhinoceros bird, so called from the large and hornified configuration of its beak, and pied pea-hen, which, at eleven years old, put forth the plumage of a cock.

3. The next is the extraneous Fossil Room, containing, as the former, birds and extraneous fossils. Among the birds are the African flamingo, humming bird, king bird of paradise, pelican, &c. &c. &c. The pelican is a water fowl, preys on fish, and is remarkable for a bag or bladder under his throat, in which, after driving the small fry in shoals before it, into some hole convenient for seizing them, it deposits a number of them, which it devours at leisure, or carries to its young, which it feeds, by bending its neck, pressing the bag against its breast, and forcing the fish out. This gave rise to the ancient fable of the pelican's pecking its breast, and feeding its young with its own entrails.

The extraneous fossils are said to be one of the first collections in the world, and consist of woods, plants, bones, bivalve-shells, horns, entrochi, echini in chalk and flint, belemnites, pediculi, teeth and palates of fish, nauticuli, &c. &c. &c. all which are  
none

none of them mineral productions, but by some great revolution in the system of the earth have been buried in it, and laid there for ages.

4. The Shell Room contains birds, and a most beautiful collection and arrangement of cawries, sea eggs, clamps, mussels, limpets, cockles, harps, musics, spikes, mitres, snails, spirals, dippers, olives, liveries, figs, turnips, barnacles, funs, conchs, tuns, trumpets, helmets, and numerous other shells. Likewise, the bird of paradise, silver pheasant from China, cormorant, &c. &c. &c. and a brood of partridges, consisting of the cock, the hen, seventeen chickens, and two eggs, in the utmost perfection of preservation.

5. The Argus Pheasant Room contains birds, beasts, and several cases of Italian, German, and Bristol marble, granite, &c. and some beautifully manufactured fluors of Derbyshire.

Among numerous other birds, are the peacock, pea-hen, Jamaica flamingo, vulture from Gibraltar, large cockatoo, non-descript hawk, swan, male and female eagle, white pea-fowl, Guinea fowl, demoiselle of Numidia, zebra bird, curassow, &c. &c. &c. with a bird newly inserted, called the argus pheasant, from Pekin in China, very remarkable for the beauty of its plumage, and the elegance and majesty of its form.

The beasts consists of—the large Greenland bear, royal tiger, leopard, Persian cat, Persian lynx, Mexican hog, beaver, otter, badger, martin, fulmart,

opossum, &c. &c. &c. and the ichneumon, a species of weasel, formerly worshipped by the Egyptians, on account of its use and friendly disposition to man. It is the mortal enemy of that most fatal of serpents, the naja, which it attacks without dread, and should it receive a wound in the combat, is said to retire instantly to eat a certain herb, which is an antidote to poison; after which it returns to the attack, and seldom fails of victory. Rumphius observes with what skill it seizes a serpent by the throat, so as to avoid receiving any injury; and Lucan beautifully describes the address of this animal, in conquering the Egyptian asp, thus translated by Rowe.

“ Thus oft th’ ichneumon on the banks of Nile,  
 Invades the deadly aspic by a wile;  
 While artfully his slender tail is play’d,  
 The serpent darts upon the dancing shade;  
 Then turning on the foe with swift surprise,  
 Full on the throat the nimble seizer flies.  
 The gasping snake expires beneath the wound,  
 His gushing jaws with poisonous floods abound,  
 And shed the fruitless mischief on the ground. }

This animal is domesticated both in India and Egypt; it becomes very tame, and is more useful than a cat in destroying rats and mice; it likewise digs the eggs of crocodiles from the sands, and destroys them. Vide Pennant’s History of Quadrupeds.

The

The four rooms described above are in front, and though not more curious than the succeeding, have the finest effect on the eye.

6. You then turn on the right, and enter the Insect or Hippopotamus Room, where you find—a young hippopotamus, and a young African rhinoceros, two animals remarkable, when full grown, for bulk and strength, as well as form; old Hector from the Tower; shamoise, a kind of goat, from the hide of which is made shamoise, or shammy leather—Armadillo, flying squirrel from the East-Indies, porcupine, tail-less maucau, petril-nosed-bat, the great ant-eater from South America, an animal almost as large, and something like the brown bear, that lives entirely on ants, which it catches by the assistance of a sharp oblong nose, and an exceedingly long glutinous tongue. The specimen here preserved is very valuable, on account of its size and scarcity, with many others.

The insect class contains some beautiful cases of butterflies, moths, scorpions, beetles, grasshoppers, tarantula, spiders, locusts, &c. &c.

7. In the Antique Room are various specimens of Roman, Persian, German, Old English, &c. antiques in iron, brass, and pottery; together with a bosc buffalo, an Angora goat, and a few other beasts; and a remarkably fine Roman font, or basin of earthen ware, on which is painted a representation of a sea engagement, and various emblematical figures consonant to the subject.

8. The Bustard Room is distinguishable for a large cock bustard from Norfolk, that weighed twenty-nine pounds. The throat of the bustard contains a kind of bag (here extracted and preserved) which naturalists do not seem to have determined the use of, though the bird is a native. There is also the penguin, from Falkland's island, which resembles a fish, almost as much as a bird, the velvet shouldered peacock from Japan, American man of war birds, cushew bird, crown bird from Africa, golden bird of paradise, yellow and scarlet breasted touchan from South America, spoon bill, various eagles, falcons, hawks, owls, &c. &c. &c.

9. The Peacock Pheasant Room is a continuation of birds, and contains the peacock pheasant from China, a bird of beautiful plumage; the cassowary from Java, remarkable for being large and ugly, with excessively strong legs and feet, wings short, quills of the porcupine kind, and feathers that look like the hair of bears. Likewise, the albatross, from the Cape of Good Hope, conspicuous too for its size; which, when it spreads its wings, must look prodigious, they being thirteen feet from tip to tip. And the crowned African crane, the Cyrus crane, from Bengal, the golden pheasant, the ring pheasant, and the mandarine duck, all from China, and all remarkable for beauty of shape and plumage, the American scarlet curlew, the golden eagle, eagle owl, great crowned Indian pigeon, &c. &c. &c.



10. The Reptile Room contains, among many other fine specimens, the rattle-snake, polypus, bull frog, torpedo, camelion, guana, lizards, serpents, snakes, &c. &c. &c.

11. In the Fish and Coral Room are the wolf-fish, frog-fish, monk-fish, needle-fish, porcupine-fish, toad-fish, file and variegated file-fish, saw-fish, dolphin, electrical eel, spider crab, grampus, scarlet gurnard, remora, &c. &c. &c. with great variety of corals.

12. The Monkey Room is filled with a fine collection of the various species of that animal, among which are a young male and female orangoutang, conspicuous for their disgusting and distorted resemblance to the human form; the large African baboon, the long armed monkey, the dog faced monkey, the silky or lion monkey, from Brasil, &c. &c. &c.

13. The subjects in the Ostrich Room are miscellaneous. They consist of musical instruments, tobacco pipes, &c. from China and the East-Indies; specimens of shells, woods, and birds eggs; manuscripts written by persons born without hands or feet; the male and female ostrich egg and young; some few cases of birds; and the painting of a most remarkable horse, with a manuscript account of him, extracted from a book written by George Simon Winter, and printed at Nuremburg, 1687, of which the following is a transcript.

“ This

“ This horse was a fine snow white stallion, out of the stud of the old Count of Oldenburg. The Count gave him to the Landgrave of Hesse Cassel. He was kept in the stables of the landgrave twenty years, where he died. He was a horse of a fine form and movement, his mane was in several parts three, four, and four and a half ells long, but the hair of his tail was seven, eight, and even nine ells long. (An ell is near two English feet.) I have several such hairs now in my possession, which, by the order of the upper master of the horse, were brought me by the groom, George Benden, who had for a long time the care of this horse. The above-mentioned upper master of the horse, when he was a page at court, often rode him in the riding school, as he told me himself. The mane and tail were kept very clean in the stable, and enclosed in a leathern bag, and he was thus brought into the riding school. But when the landgrave rode him, the mane and tail were in a red velvet bag; but if the bags were not used, then the servant carried the mane in his hand, and two other servants supported the tail.”

The ostrich in this room stands near seven feet high, and when alive could have extended himself to almost nine. There are a pair of humming birds put in the same case, by way of contrast, the one being the least, and the other the biggest of birds.

14. From hence the spectators return and descend into the Rooms below, the first of which is the wardrobe, where are deposited dresses of various nations, men's and women's; ladies shoes from China, slippers, Persian, Turkish, &c. &c. and Oliver Cromwell's armour and part of his dress, which denote him to have been both a very large and strong man.

15. The next is the Otaheite Room, where are numerous dresses, ornaments, idols, domestic utensils, &c. of the people in the newly-discovered islands, which, to an active imagination, convey a forcible idea of them and their manners.

16. In the Club Room are the warlike weapons of the several savage nations of America. The clubs are many of them curiously carved, and some require prodigious strength to be able to wield with agility.

17. The Sandwich Islands Room is a continuation of the subjects in the Otaheite Room, being full of curious Indian dresses, idols, ornaments, bows, &c. &c. &c. which express very strongly the character of the people.

Besides these, there are in an out-house, a full grown elephant and the zebra, which, when alive, belonged to her Majesty.

Those who have seen the Holophusicon, must have very dull faculties indeed, if they do not retain a lively impression of the pleasure they received.

The endless variety displayed in the beautiful plumage of the birds, and the sparkling colours reflected from the shells, spars, ores, &c. &c. their several properties, manners, and dispositions; the ferocious stare of animals terrible to man, but here deprived of the power of harm, and submitted to the eager inspection of curiosity; the malevolent aspect of the reptile race, that makes the beholder, on seeing himself surrounded by them, happy to recollect they are dead; these all conspire to impress the mind with a conviction of the reality of things, which he had till then almost held visionary. They fill him with a majestic awe for the power of bones and claws, and a still greater reverence for his own wit, that has taught him to subdue them. He looks at lions, leopards, bears, tigers, and that most enormous of all reptiles, the crocodile; and meditates on the horrid depredations committed by them, and their ancestors. As he proceeds, the objects before him make his active fancy travel from pole to pole through torrid and through frigid zones. He beholds the manners of men in the forms of their habits; he sees the Indian rejoiced at, and dancing to the monotonous sound of his tom, tom; he sighs to recollect the prevalent power of fear and superstition over the human mind, when he views the rude deformity of an idol carved with a flint, by a hand incapable of imitating the outline of nature, and that works only  
that

that it may worship. In short, he looks at the vast volumes of actual informations, that every where surround him, and is undetermined where to begin, or on which to fix his attention most. Such at least were the sensations experienced by the writer of the present account, and such he thought it his duty to convey, as far as his plan and abilities permit, to his readers.



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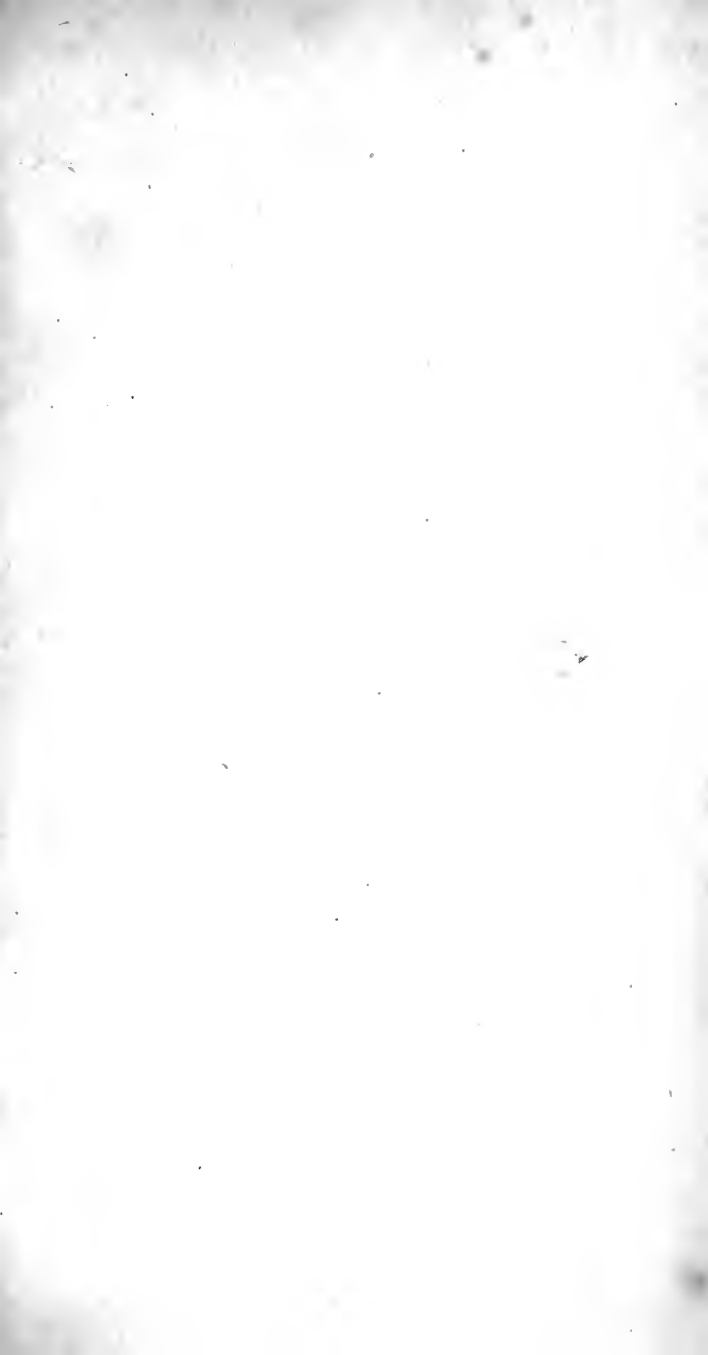
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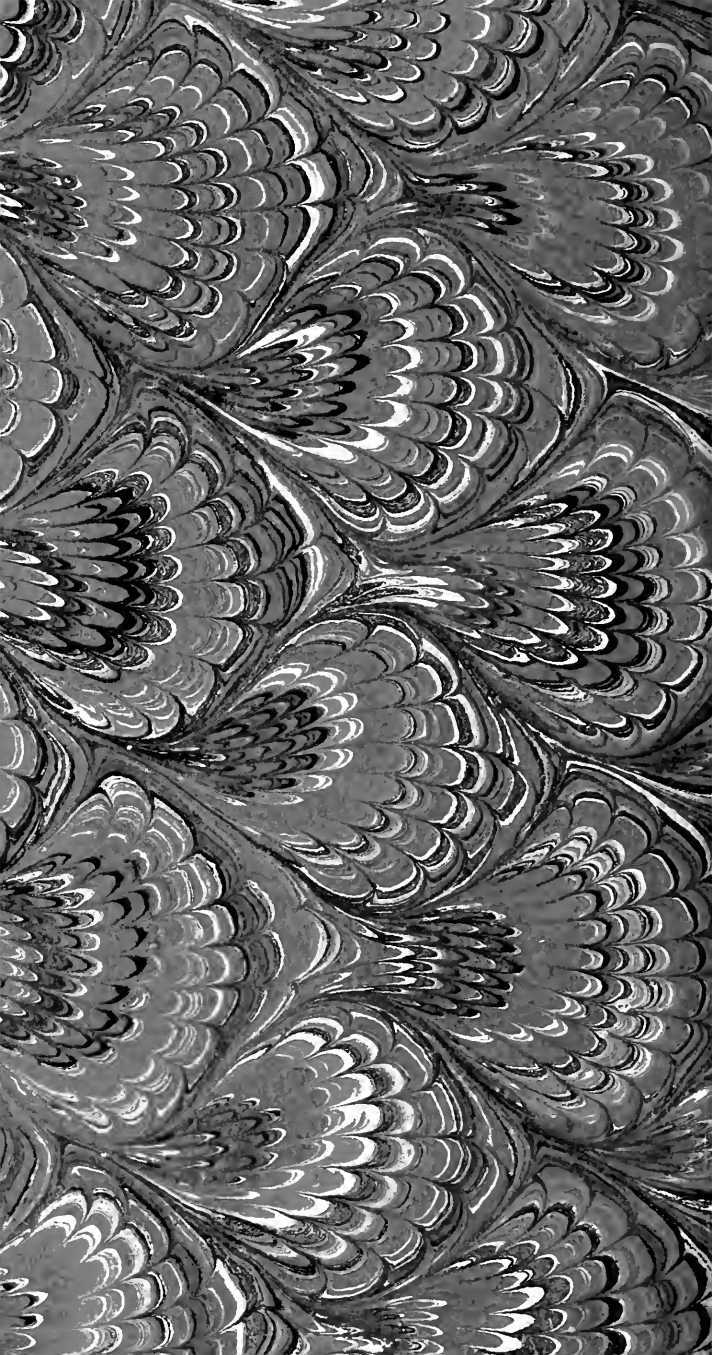
# THE END.






85-B566







The background of the image is a traditional marbled paper pattern, often used for book endpapers. It features a complex, swirling design of dark grey, black, and white lines, creating a sense of movement and depth. The pattern consists of numerous small, overlapping, teardrop-like shapes that form larger, more intricate swirls. At the bottom of the image, there is a white rectangular label with the text "THE GETTY CENTER" and "LIBRARY" printed in a simple, sans-serif font.

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